

**PSYCHOLOGICAL ASPECTS OF  
ONE-ON-ONE INSTRUMENTAL TEACHING  
AT THE TERTIARY LEVEL**

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Thesis presented in partial fulfilment of the requirements  
for the degree of Master of Music at the University of Stellenbosch

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## DECLARATION

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously in its entirety or in part submitted it at any university for a degree.



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Date: .....

## ABSTRACT

Of an inter-disciplinary nature, this thesis examines certain pertinent psychological aspects with regard to one-on-one instrumental teaching at the tertiary level. It is apparent that this area has not been the focus of much investigation. However, in recent years, together with research into new, forward-thinking philosophies in music education, there has been an examination of some psychological aspects pertaining to instrumental teaching by researchers such as Mackworth-Young (1990), Kennell (2002), and Creech & Hallam (2003). Although most researchers have focused primarily on students of school-going age, more recently attention has begun to be given to tertiary level instrumental teaching.

There are many ways to approach one-on-one instrumental teaching. There is no doubt that these have been tried and tested, and, in their own way, have been successful. They range from the traditional to the master-apprenticeship model, the latter most commonly used in university music departments.

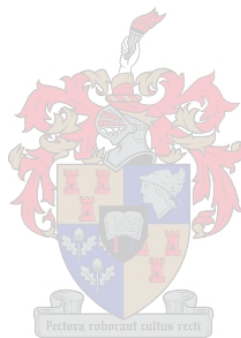
While it is not the purpose of this thesis to discuss pedagogical principles per se, the researcher proposes a student-centred model based on humanistic trends in psychology, with particular reference to Rogers. This model emphasises the importance of the teacher/student relationship and a holistic view of students. In addition, the developmental stage of university students is investigated in order to provide more insight and understanding of students' place in the life cycle. Such psychological knowledge can equip teachers with skills, which would assist them to deal with sensitive issues that may be beyond their common sense and expertise.

Consequently, the application of these psychological principles to instrumental teaching at the tertiary level is investigated by examining both the teacher/student relationship and a student-centred approach in the studio.

A student-centred focus is one where the teacher has a facilitative function. Such a teacher leads students to be proactive and to be full participants in their own learning process. Consequently students would develop critical thinking and problem-solving skills. At the same time they would learn how to take responsibility for their actions. In such a milieu they are given the freedom to express themselves without fear of

reprisal, and are made aware that they are valued and accepted unconditionally as unique individuals. This kind of environment should encourage the development of both cognitive and affective aspects of their personalities while simultaneously being conducive to optimal learning and to the maximising of their full potential at this stage.

This researcher believes that the student-centred approach offers a more humanizing view than the traditional view of teaching. It is not the intention of the researcher to reject other styles of teaching, since it is fully appreciated that there are diverse views, which have their merit and should be recognised. However, there is a need to investigate whether student-centred teaching can be used exclusively, or whether it can offer an alternative to more conventional approaches, working independently of or perhaps complementarily to these.



## OPSOMMING

Hierdie tesis is van interdisiplinêre aard en eksamineer daarom pertinente psigologiese aspekte met betrekking tot individuele (een-tot-een) instrumentale onderrig op tersiêre vlak. Klaarblyklik het navorsing nog nie veel op hierdie terrein gefokus nie. In die onlangse verlede is navorsing egter wel gedoen oor nuwe, progressiewe musiekopvoedingsfilosofieë, onder andere in verband met psigologiese aspekte van instrumentale onderrig, deur navorsers soos Mackworth-Young (1990), Kennel (2002), en Creech & Hallam (2003). Hoewel die meeste navorsers primêr op studente van skoolgaande ouderdom gefokus het, is daar meer onlangs begin om aandag te skenk aan instrumentale onderrig op tersiêre vlak.

Individuele instrumentale onderrig kan op baie maniere geskied. Ongetwyfeld is hierdie metodes deeglik beproef en is hulle, in eie reg, suksesvol. Dit sluit uitgangspunte in wat strek vanaf die tradisionele- tot die meester-vakleerlingmodel. Laasgenoemde is die model wat oorwegend in musiekdepartemente van universiteite gebruik word.

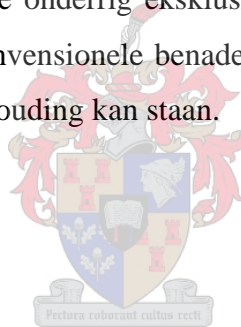
Omdat die primêre doelstelling van hierdie tesis nie die bespreking van pedagogiese beginsels as sodanig is nie, stel die navorser 'n studentgesentreerde model, gebaseer op humanistiese tendense in die sielkunde met besondere verwysing na Rogers, voor. Dié model beklemtoon die belangrikheid van die dosent/studentverhouding asook 'n holistiese siening van studente. Daarbenewens word die persoonlike ontwikkelingsfaktore van universiteitstudente ondersoek met die oog op verkryging van insig in en begrip van die plek wat die studentfase in die lewenssiklus beklee. Sielkundige kennis van dié aard kan dosente vaardighede bied wat kan help om doeltreffend om te gaan met sensitiewe kwessies wat dalk buite die grense van ouderwetse gesonde verstand en vakkennis val.

Gevolglik word die toepassing van hierdie psigologiese beginsels op instrumentale onderrig op tersiêre vlak nagespoor deur 'n ondersoek na die dosent/studentverhouding en 'n studentgesentreerde benadering in die onderrigstudio.

'n Studentgesentreerde pedagogiese fokus behels dat die dosent 'n fasiliterende funksie moet verrig. So 'n dosent lei studente om pro-aktief te wees en om volledige

deelnemers in hul eie leerproses te word. Studente sal gevolglik kritiese denke en vaardighede in probleemoplossing ontwikkel. Terselfdertyd leer hulle verantwoordelikheid vir hul aksies aanvaar. In so 'n milieu word aan hulle vryheid van selfuitdrukking, sonder vrees vir vergelding, gebied en raak hulle bewus daarvan dat hulle, as unieke individue, onvoorwaardelik aanvaar en waardeer word. Hierdie soort omgewing behoort die ontwikkeling van beide die kognitiewe en affektiewe persoonlikheidsaspekte aan te moedig terwyl dit terselfdertyd bevorderlik is vir optimale leer en die maksimale ontplooiing van hul volle potensiaal op hierdie stadium.

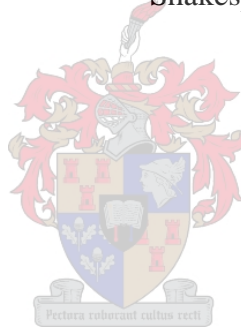
Hierdie navorser glo dat die studentgesentreerde benadering 'n meer humaniserende gesigspunt bied as dié van die tradisionele onderrigmodel(le). Die navorser beoog nie om ander onderrigstyle te verwerp nie, want daar is waardering vir die feit dat diverse merietedraende sienings bestaan wat erkenning verdien. Tog bestaan die behoefte om na te vors of studentgesentreerde onderrig eksklusief gebruik kan word en of dit 'n alternatief kan bied vir meer konvensionele benaderings waarmee dit òf onafhanklik òf dalk komplimenterend in verhouding kan staan.



**This thesis is dedicated to the memory of my parents  
whose love and support knew no bounds**

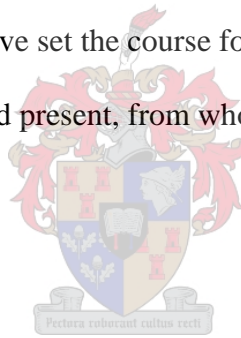
*‘to thine ownself be true’*

Shakespeare (1966:875)



## ACKNOWLEDGEMENTS

- Prof Maria Smit, my music supervisor, for her invaluable guidance, advice and insight;
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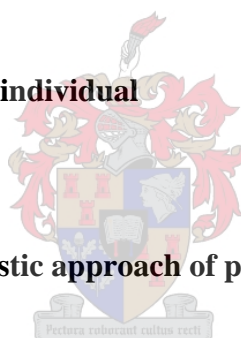


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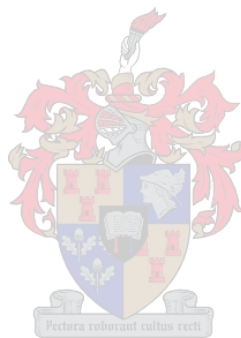
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# CHAPTER 1

## INTRODUCTION

*‘... education ... is a process of living  
and not a preparation of future living’.*

John Dewey (1959:22)

Now, more than ever, it has become necessary to consider the diverse needs of individuals in today’s changing society. In this technological age, there seems to be less emphasis on people, their interactions and communication, and on their individual needs and fulfilment. In the twenty-first century, education has made an attempt to have as one of its objectives, a person-centred approach. Theoretically this is sound, but whether this can be carried out in practice remains to be seen. Music education can present an opportunity to pursue this objective, particularly in the field of one-on-one teaching, which is the focus of this thesis.

Towards the end of the twentieth century researchers began to investigate new philosophies and trends in music education. These include Bowman (2002), Westbury (2002), and Hargreaves (1986). Elliott’s ‘Music Matters’ (1995) presents new perspectives and he has subsequently contributed enormously to the understanding of more forward-thinking approaches. While these researchers’ legacies will continue to have a profound influence on future generations of music teachers, there has not been much research carried out on new perspectives on one-on-one *instrumental* teaching at the tertiary level, a fact reinforced by Persson (1994:223). He points out that while there is literature written about *performance* of instruments, such as can be found in Sandor (1981:220-226), little investigation has been carried out about *teaching* these instruments one-on-one. Persson (1994:223) claims that ‘the teaching of instrumental music largely rests on the basis of tradition and self-devised commonsensical strategies’.

It is apparent that very little investigation has been carried out regarding psychological aspects of instrumental teaching. However there has now been some

attempt at rectifying this. In recent times, there has been research conducted by Gustafson (1986), Mackworth-Young (1990), Hallam (1998), Bowman (2002), Kennell (2002) and Creech & Hallam (2003), among others. The main thrust of their research appears to be on the teacher/student relationship, mostly at the primary and secondary levels of teaching. Most of the literature available regarding one-on-one teaching seems to pertain largely to elementary and secondary age groups. As far as can be ascertained, Creech & Hallam are among the only researchers who have thus far investigated the interpersonal teacher/student relationship from a tertiary point of view.

Elliott (1995:263) refers to 'impressionistic educational knowledge', which he describes as the way expert teachers have a sense of the best way to do or avoid doing something. While it is true that most teachers employ good common sense in this regard, the writer of this thesis believes that there is a need to examine certain pertinent psychological aspects, which could provide better insight and understanding of students. Having internalised these, teachers would be able to resource this knowledge when necessary.

Overall, much of the available literature and the principles applied to teaching and learning are relevant, and can be adapted to all levels of instrumental teaching. This would include the pedagogical principles universally used and valued, which have stood the test of time, as well as the incorporation of new ideas and views. New music books, especially those geared to beginners, as well as new information, are continually being investigated, presented, and published, and international interactions between teachers, discussions and forums are held regularly.

Inter-disciplinary study has been a point of interest since the 1960s, and according to Shetler (1990:32), researchers have begun to examine multi-disciplinary approaches to the study of musicians and their behaviour. Being of an inter-disciplinary nature, this thesis will investigate certain psychological aspects relevant to tertiary level instrumental teaching. Hopefully these will provide the teacher with more insight and a better understanding of university students and their developmental stage, all of which will equip the teacher with skills required above and beyond their musical expertise.

The model that will be used here will be that of the humanists, with special reference to Rogers, who proposes a student-centred approach to teaching. He parallels this with a client-centred approach to therapy. The researcher of this thesis believes that the principles of this type of approach could also be applied to the interaction between doctor and patient, therapist and client, and to any other dyadic relationship.

Kroeker (1982) has conducted and researched an empirical study based wholly on the Rogerian model and its application to piano teaching. However, this thesis will explore a philosophical approach for consideration by instrumental teachers, specifically at the tertiary level, which incorporates relevant psychological factors. The central aim of this thesis will be to suggest that a student-centred approach, with the teacher as facilitator, could provide an alternative to conventional approaches already used. It will be necessary to examine humanistic principles that have bearing on this philosophy, and also to highlight aspects of developmental psychology relevant to understanding university students and their needs.

It has to be stressed that this approach, though it may provide a substitute for other teaching styles, does not necessarily have to do so, but can work independently from, or be complementary to, other teaching styles. With its emphasis on student-centred teaching and the facilitative function of the instrumental teacher, this approach will guide students, in this unique dyadic setting, to become fully participatory in their own learning process. Such students are encouraged to be proactive in lessons and to show initiative, as they are led towards finding their own solutions and the subsequent development of their independence in an environment conducive to optimal learning.

It must be pointed out that embracing this view does suggest opposition to the traditional view of teaching, where students are addressed by authoritarian figures who pontificate from an elevated, all-knowing stance, to students whom they consider to be inferior. In the opinion of this writer this would imply a dehumanising view of students.

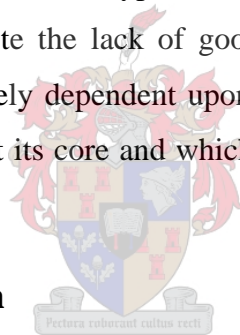
It appears that most instrumental lessons at universities present a master-apprenticeship style of teaching. While this is not rejected entirely in this thesis, the principles of a student-centred approach are hypothesised and outlined here in order to suggest an alternative way of working with students. As it promotes a milieu for the

building of self-esteem, students are acknowledged, validated and respected, and are recognized as individuals who have unique responses and attitudes. They are encouraged to communicate openly in an environment where there is mutual respect and trust. For this the teacher is required to be aware of and open to the discarding of stereotypical expectations, and to adapt to every student in a way that would be most beneficial to each one.

In addition, a student-centred approach permits the teacher to be of assistance to students in striving to reach their maximum potential. In a psychological climate where students can be their authentic selves, teachers are likely to be able to recognize student potential more easily. Furthermore, they will thus be afforded the opportunity to assess student strengths and limitations, and work accordingly.

The teacher/student interaction will be examined. The importance of this cannot be stressed sufficiently. Although, in other types of teaching styles, some students are able to develop musically despite the lack of good student/teacher interaction, the student-centred approach is largely dependent upon a positive interpersonal student/teacher relationship which lies at its core and which fundamentally can determine its success.

## **1.1 Method of research**



The methodology of this research is based on a study of the available literature, and on the writer's own teaching experience and observation. While it does not offer pedagogical principles per se, it suggests an approach that examines psychological aspects that need to be considered to assist in the application of pedagogical principles. There will be an analysis of relevant literature, and limitations of the study will be highlighted, where necessary.

Chapter 2 illustrates the developmental stage of university students, a stage referred to here as late adolescence/early adulthood. Four major developmental tasks, which are required at this stage and are relevant to this thesis, will be highlighted and described briefly. Thereafter, there will be an examination of psychosocial aspects of development, based on the theories of Erikson & Loevinger, the development of the Self, expounded by Rogers, and cognitive development, with reference to Piaget &

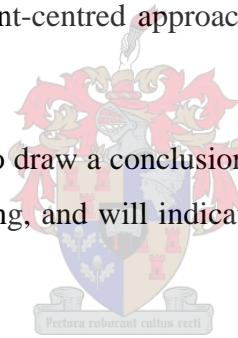
Perry. This background should contribute to the understanding of students as human beings, of their actions and reactions, and provide the teacher with insight into those facets of their personality, which, together, constitute the whole.

Chapter 3 introduces and outlines some humanistic trends in psychology that are pertinent to the developmental stage of students at the tertiary level. The ethos of this thesis is largely modelled on the principles of humanistic psychology, particularly those of Rogers, and it will be necessary to outline these principles.

Chapter 4 examines the interpersonal relationship between teacher and student. It highlights studio instruction, the uniqueness of the individual, establishes the significance of the interaction, the importance of open communication, factors that can have a psychological impact on students, teacher attitudes and the importance of the teacher's personality.

Chapter 5 investigates the student-centred approach in instrumental teaching, where the teacher has a facilitative role.

Finally, Chapter 6 will attempt to draw a conclusion about the value and effect of this approach on instrumental teaching, and will indicate where further research needs to be carried out in this regard.



## **1.2 Terminology**

This researcher would like to point out the following about the terminology used in this thesis.

- The term 'student' is used interchangeably with the terms 'pupil' or 'learner'.
- The term 'teacher' is used interchangeably with 'lecturer' or 'pedagogue'.

# CHAPTER 2

## THE UNIVERSITY STUDENT – LATE ADOLESCENCE / EARLY ADULthood

*To every thing there is a season,  
and a time to every purpose under the heaven.*

Ecclesiastes 3 (Holy Bible, 1611:598)

This researcher has elected to highlight aspects of human development pertaining to university students. It is valuable for instrumental teachers to have some knowledge of their students' stage of development in order to appreciate fully what would be most beneficial for each individual student's optimal growth.

### 2.1 Human development – a life-long process

The reason for researching developmental psychology is to comprehend the development of a person as a whole (Meyer, 1998:9). Being multi-dimensional (Santrock, 1992:12), human development is influenced by and interdependent upon many factors. While these factors might be studied as isolated parts (e.g. physical/physiological, cognitive, moral, environmental/social), it is essential that these constituents be seen as part of the whole.

Sanford<sup>1</sup> (Chickering & Havighurst, 1981:xvii) considers the development of a student *as a person* to be the fundamental focus of university education. His statement strengthens the opinion expressed in this thesis that, in order to respond effectively and to be of assistance to students in the promotion of their growth, it is necessary to be aware of this aspect. This requires understanding students holistically, where possible. By so doing, lecturers would not only appreciate how students function as people but would also be able to recognize where their students' strengths and weaknesses lie.

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1. Sanford has written the Foreword to Chickering & Havighurst (1981).

### 2.1.1 Definition

Human development, described by Hughes & Noppe (1985:5) as being ‘an interdisciplinary study of heredity and environmental factors involved in the process of individual growth from conception to death’ refers to the sequence of changes which take place during the whole life-span. In the opinion of Meyer (1998:13) human development is a continuous, life-long process and can be divided into stages.

Each individual moves from one stage of growth to the next, each new stage occurring only when the development of the current stage has been completed. Thus, human development and behaviour can be studied scientifically, according to Santrock (1992:21-22). With some kind of framework it becomes possible to interpret and organize the developmental changes that take place. However, because of the complexities of each individual and of his/her environment, it is accepted that a human being will respond to and interact with the environment in a unique way. Thus it can be said that human development is individual (Hughes & Noppe, 1985:6-7). Because of this, the rate of movement from one stage to the next will differ widely from one individual to another (Hughes & Noppe, 1985:12).

Hughes & Noppe (1985:10) state that while all development involves change, change itself does not necessarily imply a genuine development. Many changes occur in daily life, which have little bearing on development (Meyer, 1998:4). For change to result in development, it has to become something relatively permanent (Meyer, 1998:5), and there has to be a continuous integration of present experiences with previous ones (Hughes & Noppe, 1985:12). According to Reber (1985:194) in order for development to take place, change has to be progressive, leading to higher levels of organization, so that there is positive progress, resulting in greater effectiveness in functioning as a human being.

Santrock (1992:12) believes that human development is contextual. Studying the development of an individual implies that a human being needs to be understood, not in isolation, but in terms of his/her environment. Hughes & Noppe (1985:49) extend this idea further. They claim that the way in which an individual reacts to the context of his/her environment will have an effect on behaviour. It is worth noting that Lewin



(1935:70-71), an advocate of Gestalt<sup>2</sup> psychology, defines environment as being understood as both the ‘momentary situation’ of the individual in psychological terms, and as the ‘milieu’ in a permanent sense. He points out that the behaviour of an individual is dependent on both his/her unique characteristics and on the existing situation which he calls ‘life-space’<sup>3</sup> (1935:74), and that as the life-space gradually develops, he/she becomes increasingly psychologically reliant on the occurrences in his/her environment.

### 2.1.2 Late adolescence/early adulthood

The sociologist, Keniston (1982:84), refers to the transitional period between adolescence and adulthood as ‘youth’, while Thom et al. (1998:385) refer to this stage as ‘late adolescence’. According to Gerdes et al. (1998:471) ‘early adulthood’ extends from 20-39 years of age. Havighurst (1972:83) claims that ‘early adulthood’ is that period from the age of 18-30. Therefore the writer of this thesis considers that undergraduate and some postgraduate students at South African universities ( $\pm$ 18-22 years old) can also be described as being at that stage in the life-cycle called ‘late adolescence/early adulthood’. For the purposes of this thesis, reference will be made to university students’ stage of development in this way.

This researcher believes that during this period of their lives, a time of enormous potential for growth and change, students come face to face with many of life’s challenges that confront them, possibly, for the first time. Since this period could well be seen as a turning point in students’ lives, how they acknowledge and address these challenges will largely determine their probability of becoming well-adjusted individuals in the future.

Students prepare themselves for adult responsibilities (Gerdes et al., 1988:276). They are suddenly faced with having to make choices and decisions that could affect, not only their immediate lives, but also their entire futures. They are also confronted with new-found (or not – depending on the individual) independence, and they begin to question the purpose of life and its meaning, social and moral attitudes, their

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2. The Gestalt school of psychology was begun in Germany by Wertheimer in 1910 (Hergenhahn, 1997:405) and was further promoted by psychologists such as Koffka and Köhler (1997:406 & 407). In direct opposition to Structuralism, which emphasizes that phenomena should be perceived as elements, whereas the Gestaltist view is an holistic one(Reber, 1985:301).
  3. ‘Life-space’ became the central focus of Lewin’s personality theory (Reber, 1985:403).



sexuality, human relationships, to name but a few, as they strive towards establishing their own identity.

Having resolved and completed the previous stage known as 'adolescence,' students attempt to make a transition from adolescence to adulthood, the success of which is largely dependent on many influential factors. These could include both hereditary and environmental factors<sup>4</sup> (Hughes & Noppe, 1985:8) which they bring with them from past experiences, and how they cope, or not, with the new ones. In this researcher's view these could include many aspects of university life such as adjusting to life at university, time management, the attempt to establish their own identity, the influence of the peer group, and so on. The extent to which these influences, and other opportunities afforded them, exert any positive or negative effect, will depend upon each student's unique response to them.

The period of late adolescence/early adulthood can only be brought to a close when there is a final commitment on the part of each student to what Thom et al. (1998:426) refer to as the integration of all developmental aspects and the subsequent establishment of his/her own identity.

This researcher is of the opinion that everyone with whom students come into contact will contribute in some way, positively or negatively, to their future development. Since there appears to be a decline in personal contact with students because of large classes, lecturers who have contact with their students on a one-to-one basis can play a valuable, and sometimes pivotal, role in their development. Due to the more personal interaction between instrumental teacher and student, the contribution to and influence on his/her development could be considerable.

To a great extent, this is dependent upon whether the instrumental teacher is perceptive enough to be able to recognize the student's uniqueness as an individual, thereby identifying where his/her particular needs lie. This could be achieved through a person/student-centred approach advocated by Rogers (1983:189), and by viewing

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4. Heredity and Environment, otherwise referred to as 'Nature versus Nurture' (Louw & Edwards: 1997:107-108), or 'Nativism/Genetic Determinism versus Environmental Determinism' (Meyer et al. 1998:14) have been the subject of much debate and controversy for many years. Do biological/genetic factors, inherent in an individual, have more influence on human behaviour than external/environmental ones (Hughes & Noppe 1985:8-10)?

students holistically. By means of this humanistic approach, the instrumental teacher will need to take cognisance of what motivates students, their cognitive and musical abilities, the way they learn, how they interact with others, and how they view and react to situations and challenges in their unique way.

## **2.2 Developmental tasks**

### **2.2.1 Definition**

Having a biological, psychological and sociocultural basis (Hughes & Noppe, 1985:575), developmental tasks of life are those tasks or skills which have to be learnt and acquired by every human being in order to fulfil both societal demands and individual needs. Chickering & Havighurst (1981:25 & 26) maintain that while the former may include social expectations, pressures or opportunities, the latter would include personal goals and values, which arise as the personality develops.

Well-known for identifying and formulating life tasks, according to Gerdes et al., (1988:23), Havighurst (1972:6) claims that typical tasks arise at each stage of human development. He refers to these as 'sensitive' or 'critical' periods during which specific developmental tasks are learnt. These may evolve as a result of physical maturation and change, cultural pressures, and aspirations of the emerging personality. According to Newman & Newman (2003:44), Havighurst implies that there is a particularly significant moment in an individual's life when he/she is ready to learn a new task. Havighurst (1972:7) refers to this as a 'teachable moment'. He (1972:2) believes that human development is a process in which people attempt to accomplish what is demanded of them by society to which they are adapting. He stresses that the achievement of developmental tasks can lead to happiness and success with later ones, while failure leads to unhappiness in the individual, societal disapproval, and difficulty with later tasks (Hughs & Noppe, 1985:575).

### **2.2.2 Developmental tasks relevant to late adolescence/early adulthood**

It is apparent that researchers such as Chickering & Havighurst (1981:27), Gerdes et al. (1988: 281) and Gerdes et al. (1998:474) have differing views with regard to the content and amount of developmental tasks at this stage. In the following section four developmental tasks, most relevant to this thesis, will be discussed briefly. According

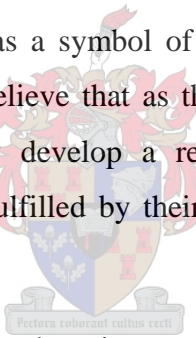
to Newman & Newman (2003:333-351) these four developmental tasks are typically characteristic of the late adolescence/early adulthood developmental stage. They are:

- Autonomy from parents
- The establishment of identity
- Internalized morality
- The choice of and preparation for a career/defining life goals

#### 2.2.2.1 Autonomy from the parents

During late adolescence/early adulthood, it is necessary for university students to achieve independence in thought, emotions and behaviour (Newman & Newman, 2003:333). Chickering & Havighurst (1981:30) state that their reliance shifts away from their parents towards others, viz., other adults, their peers or other groups, the desired outcome being strengthened autonomy (1981:27).

Living away from home is seen as a symbol of independence in Western society. Newman & Newman (2003:33) believe that as the growing involvement with their peer group strengthens and they develop a reciprocal relationship with fellow students, their needs, previously fulfilled by their families, become satisfied by the group.



Thom et al. (1998:444) indicate that there is a perception that the need for autonomy can cause conflict between adolescents and their parents. According to Newman & Newman (2003:333), the psychological achievement of autonomy from parents can be seen as a multidimensional task, which is accomplished gradually during late adolescence/early adulthood.

Thom et al. (1998:446) are of the opinion that students might perceive parental control as being intrusive. However, these researchers believe that some indication of expectations would give them a degree of stability. While this ambivalence prevails, feelings of insecurity and uncertainty arise as they experience the newness of their freedom and independence which, ironically, they are engaged in establishing. Chickering & Havighurst (1981:30) observe that students experience feelings of doubt, anxiety, disillusionment and anger. Newman & Newman (2003:333) argue that it is important to bear in mind that autonomy does not imply rejection, alienation, or

physical separation from parents. Instead, it is an independent psychological status in which parents and children accept each other's individuality.

In this researcher's view, instrumental teachers need to be aware of behavioural changes in students, which could reflect their inner conflicts. According to Thom et al. (1998:446), behaviour can become inconsistent, alternating between childlike and adult behaviour. As they begin to assert their independence the students will no longer view the family and the home as focal points. In the opinion of the writer of this thesis, students might even have a sense of no longer belonging, of being a visitor or an outsider in the family home when, or if, they return home during vacations.

Newman & Newman (1987:375) believe that as students are trying to establish their independence, there might even be a temporary breakdown in communication with their family. The researchers are also of the opinion that once students have proved to themselves that they can be self-sufficient, they will be able to mend and rebuild a significant and more reciprocal relationship with their families. They maintain that students who are given their independence should be able to acknowledge those aspects of themselves that both resemble and are at variance from those of their parents. Consequently these students would neither feel obliged to conform to their parents' characteristics and ideologies, nor feel estranged from their support and love.

The success of the students' and their families' relationships will depend upon how the autonomy is managed. In this writer's view, university students need to be given the scope and opportunity to explore for themselves how to become independent in thought and action. According to Thom et al. (1998:446) they need to take responsibility for the decisions they make. However, *how* much scope and opportunity is given, will need to be assessed, as this will vary from individual to individual, and will largely depend upon how each person reacts and copes with his/her newfound independence.

#### **2.2.2.2 The establishment of identity**

Santrock (1992:442) claims that identity development is a lengthy, gradual process, beginning at infancy and culminating with integration in old age. Nevertheless, he argues that the establishment of identity is particularly crucial during late adolescence/early adulthood. By this time, many aspects of development – social,

physical and cognitive – progress in such a way that an individual has, the wherewithal to consciously consider, where past identifications are consistent with present needs. Through the successful establishment of identity, the student will develop a sense of self.

Chickering & Havighurst (1981:33) are of the opinion that prior to this stage, the individual has identified with and internalised parental value systems, conforming unconsciously to them. Any contrary behaviour may have brought about anxiety, fear of discovery and punishment, and guilt.

With an increasing self-awareness and growing autonomy, students can now begin to examine and question their ability, their social identity and their own values and ideals (Meyer & Van Ede, 1998:53). Thom et al. (1998:426) believe that at this stage individuals need to integrate all previous identities, in order to establish a sense of their own identity, referred to as ‘ego synthesis’ by Erikson (cf. chapter 2.3). Thom et al. (1998:425-426) believe that this is a difficult, complex task, since it involves the interdependent development of identities, which include socio-cultural, gender-role identities, and a development of their own value system.

In their attempt to find their niche in life, individuals search, question and experiment during a period known as the *psychosocial moratorium* (cf. chapter 2.3.1.3). The experimentation might take the form of different identities or roles, of investigating other religious beliefs or political ideologies, and identifying with other people or groups, according to Gerdes et al. (1988:289). During this period of exploration (Thom et al., 1998:426), there may be over-identification with their peers or with others, viz. hero figures.

Gerdes et al. (1988:290) are of the opinion that should the experimentation continue indefinitely it would be unlikely that the individual would be able to take on the responsibility of adulthood in the future. Another outcome of indefinite experimentation is that the individual may resort to some form of escapism, such as becoming a dropout or a drug addict.

However, if the gradual synthesis of all the components, which constitute the identity, is seen against the backdrop of his/her socio-cultural context (Gerdes et al.,

1988:289), the individual will be able to form and eventually establish a sense of his/her own identity; a sense of self (Santrock, 1992:442).

### 2.2.2.3 **Internalised morality**

One of the most important tasks an individual has to undertake is to establish his/her own value system and ethical code of behaviour, according to Gerdes et al. (1988:292).

Newman & Newman (1987:385) maintain that prior to late adolescence/early adulthood, moral standards, usually prescribed for the individual by significant others, such as parents, implied being able to recognize right and wrong, and to behave accordingly. However, during this period, decisions about moral issues become far more complex than before. Newman & Newman (2003:342) state that individuals are now confronted with a wide range of options available to them in moral situations, and they have to consider the distinction between social conventions and moral issues.

Newman & Newman (1987:386 & 388) claim that during this time of searching and of free experimentation, society can play a vital role in the moral thinking and development of individuals. These individuals will discover, though, that a lack of conforming to social convention might not necessarily be immoral. In addition, they will come to realize that, although society can influence and guide development and behaviour, ultimately their own moral code and ethical system will have to be internalised. By implication, they will now be able to define their principles in terms of their own individual integrity, rather than by societal imposition.

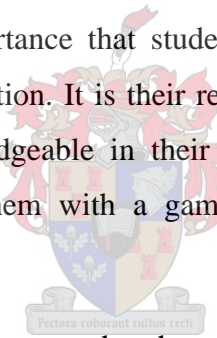
Newman & Newman (1987:386) believe that the search for a moral code and a value system is linked to a search for their own identity and autonomy. As students cut the psychological ties with their parents, they question and challenge former principles, even though they might not yet have discovered and established their own.

Thom et al. (1998:459) argue that in order to develop a personal value system, students need to question existing values and decide what to internalise and make their own. As they define their own values and codes of behaviour, they have to become aware of and consider value systems and moral concepts of others. Since

other individuals are unique as well, their views demand their respect and acceptance even though they might differ from their own.

#### 2.2.2.4 The choice of and preparation for a career

This task is described by Chickering & Havighurst (1981:32) as being possibly one of the most challenging and often involves self-examination. According to Thom et al. (1998:435), at this stage students need to make decisions regarding their future development and goals, their career and occupation, and future life-style. Consequently they require a realistic perception of their competence, interests, values and personal qualities, according to Gerdes et al. (1988:300). In addition, students should be able to assess their suitability to the career they have chosen, the various types of situations likely to be available to them when they have completed their studies, and the qualifications required to equip them for possible acceptance into these future positions. In the opinion of the writer of this thesis, this knowledge is essential. It is of extreme importance that students obtain this information before embarking on a university education. It is their responsibility to seek guidance from others, experienced and knowledgeable in their area of interest, and from career counsellors who can provide them with a gamut of possible options which are available to them.



Vondracek (1991:1202-1203) points out that the process of vocational development is not only limited and defined by genetic and socio-economic factors, but also by the broader socio-cultural context in which it is developing. Therefore it can be seen as the way in which an individual interacts with the environment. He also points out that this development, as the direct consequence of prior cognitive and social development, is in itself, the precursor of subsequent career choices.

Gerdes et al. (1988:301-303) believe that certain factors need consideration when choosing and preparing for a career. They are:

- **Personal attributes**, such as abilities, talents, interests, values, personality characteristics, self-expectations, achievement needs, attitude;
- **Social influences**, such as identification with and influences of other groups, positive and negative social pressure;



- **Familial factors**, such as mother/father as role models, home circumstances, and cultural socio-economic background;
- **Psychosocial or emotional factors**, such as a lack of confidence, fear of success or failure, emotional adjustment;
- **Academic performance**, such as achievement or lack of it, comparisons with others.

How influential each of these factors is, varies from person to person.

Newman & Newman (2003:347) argue that career choice is a core component of an individual's emerging identity. Choosing a career at this stage, as stated by Gerdes et al. (1988:301), is an important milestone in human development, since it reflects past experience, present personality and future possibilities for occupations.

Newman & Newman (2003:344) point out that the choice of and preparation for a career and a future occupation will not only set the tone for their adult life-style but also define their social status.

In this researcher's opinion, knowledge of these developmental tasks, and awareness that there are others, would serve to enlighten teachers and equip them with more understanding of their students at this stage. This could clarify certain behavioural patterns and emotional reactions which students exhibit as they try to cope with inner conflict and uncertainty.

### **2.3 Psychosocial development with special reference to Erik Erikson and Jane Loevinger**

Newman & Newman (2003:39) maintain that the psychosocial theory is the most widely accepted framework for studying human development. It assumes that individuals have the capacity to contribute to their psychosocial development at each life stage. This self-regulation and the individuals' on-going interaction of genetic and environmental influences, shape the direction of their development.

In this section, issues of psychosocial development which are of particular significance to this thesis will be highlighted. For this purpose, relevant aspects of the theories of Erik Erikson and Jane Loevinger will be discussed.



This researcher has selected Erikson who is renowned as being the leading theorist in this field, and who is considered to have developed his theory of human development from a person-centred point of view, according to Meyer et al. (1989:147). Loevinger has been chosen, as, in the opinion of Weathersby (1981:52), ‘her scheme of ego development is the most inclusive of all developmental stage theories applicable to adolescents and adults’.

### 2.3.1 Erikson’s theory of development

A central characteristic of Erikson’s theory, according to Bee (1992:66), is the gradual ‘step-wise emergence of a sense of *identity*’. Thom et al. (1998:426) point out that Erikson was the first academic to pinpoint the significance of personal identity formation in the personality formation of an individual.

Erikson (1974:93-94) proposes and illustrates that human beings develop in eight psychosocial stages continuously throughout the life cycle, in accordance with age. He writes: ‘Personality ... can be said to develop according to steps predetermined in the human organism’s readiness to be driven toward, to be aware of, and to interact with a widening radius of significant individuals and institutions’.

Each of these sequential stages is characterized by two opposing possibilities (Erikson, 1959:55) and is characterized by what Erikson refers to as a ‘*crisis*’ (1974:96). He states emphatically that this does not imply something catastrophic. Rather it should be seen as ‘a turning point...of increased vulnerability and heightened potential’. He proposes (1959:55) that each step is a potential crisis because of ‘a radical *change in perspective*’.

Erikson (1959:53) refers to ‘the *mutual complementation* of ego synthesis and social organization’. Bee (1992:66) claims that this implies that as individuals interact with their environment they satisfy their own instinctive needs and the expectations posed by society and culture. She argues (1992:66) that because Erikson’s theory is sequential, each individual has to move onto the next stage regardless of whether the previous one has been completed or not (cf. chapter 2.3.2.1). This implies that those issues which have not been fully dealt with will remain unresolved as the individual is forced to continue further because of his/her own maturation process and social demands. Meyer & Van Ede (1989:157) write that although it is possible to resolve

some or all of the unresolved issues from earlier stages at any later stage, the resolution of a crisis would make later further development easier.

According to Erikson et al. (1989:35), the psychosocial crisis that dominates the period late adolescence/early adulthood is *identity versus identity confusion*. Bee (1992: 68) maintains that Stage 5 which she refers to as *identity versus role confusion* encompasses the period of adolescence and the early 20s. This will be highlighted here.

#### **2.3.1.1 Identity versus role/identity confusion (Stage 5)**

Erikson (1974:128-129) describes this stage as the period in which individuals attempt to determine their present and future identity. Bee (1992:68) calls this as ‘a shift from the here-and-now orientation of the child to a future orientation’. This is a difficult, complex task, according to Thom et al. (1998:426), since it involves the interdependent development of identities, which include socio-cultural, gender-role identities, and a development of their own value system.

Furthermore, Erikson (1974:128) proposes that it is at this time in their lives that individuals need to integrate the identity crises of the previous stages in order to associate these with those of the present. He claims (1974:130) that they become more ideological and respond to what he refers to as ‘the ideological potential of society’, viz. approval by their peer group, and authority figures.

#### **2.3.1.2 The successful resolution of the identity crisis**

Erikson (1974:165) describes the successful resolution of the identity crisis as follows: ‘An optimal sense of identity ... is experienced merely as a sense of psychosocial well-being. Its most obvious concomitants are a feeling of being at home in one’s body, a sense of “knowing where one is going,” and an inner assuredness of anticipated recognition from those who count’. By implication this successful resolution of individuals’ identity would promote a sense of self-confidence and commitment to their beliefs and values, according to Santrock (1992:442).

Based on Erikson’s position, Newman & Newman (2003:364) believe that individuals who have successfully resolved the identity crisis have examined and evaluated the

beliefs, attitudes and values adopted. To have achieved this, individuals would have had to have questioned, experimented and assessed their own identity. Ideally, according to these researchers, they try to blend past identities, present values and future goals in order to become healthy, well-adjusted people.

### 2.3.1.3 The unsuccessful resolution of the identity crisis

Erikson argues (1974:131) that the unsuccessful resolution of the identity crisis results in *identity confusion*. A further consequence of this could be withdrawal, bewilderment, mood swings, and being labelled a 'delinquent' (1974:132). Santrock (1992:442) suggests that they might even lose their individuality. Furthermore this might result in being indecisive, with attitudes of apathy and indifference about present affiliations and future goals. All this might lead to a sense of futility and aimlessness, and possibly depression.

Thom et al. (1998:427) state that identity or role confusion might also result in individuals adopting an identity contrary to the values and expectations of their culture. Erikson refers to this as a *negative identity* (1974:174). Such a person might often be labelled by others a 'failure' or a 'good-for-nothing', according to Thom et al. (1998:427).

Erikson suggests that during this time individuals enter into a period he called *psychological moratorium* (1974:156). This is defined by Erikson as being the phase in which free role experimentation occurs. While attempting to establish their identity and define their role in society, individuals begin to experiment with many roles and identities, which they assume from sections of their society.

Erikson (1974:157) points out that during such a psychosocial moratorium, there is 'a delay of adult commitments...with a selective permissiveness on the part of society and of provocative playfulness on the part of the youth'. Newman & Newman (1987:396) make significant emphasis of the fact that this experimentation may be conducted without any fear of disapproval by their peers and society. Erikson (1965:253) states that at this stage there may be an over-identification with heroes and cliques, the result of which, could be an apparent loss of their own identity.

### 2.3.2 Loevinger's theory of development

Loevinger has devised a scheme of ego development which, in Weathersby's (1981:52) opinion, is 'the most inclusive of all developmental stages theories'. The ten stages of Loevinger's theory of ego development (Loevinger, 1976:24-25) extend from birth to adulthood.

#### 2.3.2.1 Definition of ego development

Weathersby (1981:52) maintains that the *ego* of ego development in this context denotes neither to an individual's self-concept or self-esteem, nor, in her opinion, to Freud's<sup>5</sup> use of the word as being in unconscious conflict with the id and the superego<sup>6</sup>.

According to Weathersby, ego development 'refers to a sequence, cutting across chronological time, of interrelated patterns of cognitive, interpersonal, and ethical development that form unified, successive, and hierarchical world views. Each stage or world view is a qualitatively different way of responding to life experience'.

Reber (1985:228) defines ego development as 'the gradual emerging awareness by the child that he or she is a distinct, independent person'.

Bee (1987:63) argues that while Erikson's stages are sequential, Loevinger's are hierarchical. Loevinger (1976:27) employs the term *ego development* instead of *moral development*, *development of the cognitive complexity*, or *development of the capacity for interpersonal relations*. She argues that *ego development* embraces all of the above. Loevinger (1976:13-14) points out that her stages are not bound to chronological age. Rather than using numbers for her ten stages, Loevinger suggests that they should be given names or a code symbol.

Bee (1987:63) writes that Loevinger's theory shares with Erikson's the idea that each stage of development evolves from the preceding one, she proposes that each stage has to be completed before there can be movement onto the next. Loevinger (1976:26) is of the opinion that ego development should not be seen as progress from the lowest

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5. Freud, Sigmund (1938). The conflict between the primitive self and the ethical self is referred to as the *Id* and the *Ego*, in Brill, A.A (Trans. and Ed.).

6. Erikson, Erik H. (1965:186-188).

to the highest level. She maintains that the highest level does not exist, but should be seen as ‘an opening to new possibilities’ (1976:26).

Bee (1987:63) points out that since Loevinger’s stages are not age bound, the rate at which each individual progresses from one stage to the next will differ from person to person. Loevinger’s stages which are relevant to this study and, therefore to late adolescence/early adulthood appear to be the following:

- Conformist
- Self-aware
- Conscientious

Weathersby (1981:58) observes that Loevinger has indicated that traditionally-aged university students start at the *Conformist* or the *Self-aware* stages, and that they move onto, although not necessarily beyond, the *Conscientious* stage. Weathersby (1981:58) cites Loevinger as maintaining that these students will be likely to experience problems as they proceed through any university environment. On the other hand, those who reach the *Conscientious* stage should be able to function better, both academically and socially, although this connection might not necessarily be evident in their academic records.

#### 2.3.2.2 Conformist stage (Stage 5)

Loevinger (1976:17) describes this stage as being a ‘momentous step’. Individuals begin to identify with a group, such as the family or the peer group. An important factor at the Conformist stage (1976:68) is there appears to be a strong sense of trust in that group, while at the same time a distinct mistrust of other groups.

Bee (1987:64) states that there is little introspection, and everything is seen in terms of black or white, happy or sad, good or bad. Conformists, according to Loevinger (1976:18), are concerned with outward appearances, and while they are not aware of individual differences, they are able to observe group differences. Inclined to conform to group expectations and to what they believe they *ought* to be, responses tend to be stereotyped.

### 2.3.2.3 Self-aware stage (Stage 6)

This is also referred to as the *Conscientious-Conformist Transition* by Loevinger (1976:19). While the transition to this stage is relatively easy, Loevinger draws attention to two pertinent differences that arise at this time. They are an increased self-awareness and the recognition of multiple possibilities. Weathersby (1981:55) maintains that together with the acceptance by the individual of others' differing ideas, viewpoints, and sentiments, they begin to question matters relating to life itself, try to solve problems and adjust to new experiences.

### 2.3.2.4 Conscientious stage (Stage 7)

Loevinger (1976:20) writes that this is the stage when the internalization of rules is a completed and rules become arbitrary (1976:21).

Weathersby writes (1981:55) that individuals now try to live by newly formed, self-valuated values and ideals. Reciprocity and mutuality in relationships become a concern as they begin to develop better self-understanding and self-respect.

In addition, individuals now see others in three-dimensional terms rather than in the stereotypes of two-dimensional views of previous stages (Bee 1987:63). Weathersby (1981:55) suggests that they also start to place more emphasis on achievement, have long-term goals and ideals, and tend to view experiences in wider social contexts.

## 2.4 The development of the self, with special reference to Carl Rogers

Although other psychologists have also written about *the development of the Self*, an important aspect of personality development (Meyer, 1998:12), many of the most significant ideas in this regard have come from Carl Rogers. In the opinion of this researcher, his ideas about client-centred therapy can also be applied to student-centred teaching. Thus it is valuable to investigate Rogers' theory regarding the development of the Self and focus on his ideas. Because this is a somewhat comprehensive topic, only those aspects of self-development relevant to this study will be highlighted.

Rogers (1951:498) writes: ‘As a result of interaction with the environment, particularly as a result of evaluational interaction with others, the structure of the self is formed – an organized, fluid, but consistent conceptual pattern of perceptions of characteristics and relationships of the “I” or the “me”, together with values attached to these concepts’. Rogers (1980:49) is convinced that human beings have vast resources within themselves that equip them with the ability to alter the self-concept, self understanding and self-directed behaviour.

From his clinical work with patients to whom he referred as *clients* (1951:7), Rogers, has developed his personality theory, which he referred to as a ‘philosophy of living and relationships’ (1951:30). Rogers (1951:29) believes that in client-centred therapy it is important to understand the client’s phenomenal world (cf. chapter 3.5). This implies that clients’ subjective reality – how they view the world – needs to be understood by therapists in order to work from that inner frame of reference. Rogers (1959:191) argues that it is essential for individuals to depend upon and trust their own subjective understanding, since this is the only true frame of reference they have.

#### 2.4.1 The self-concept

The self-concept is a central theme in the thinking of Rogers (cf. chapter 3). He uses (1959:200) the terms ‘self’, ‘concept of self’ and ‘self-structure’. He explains that while ‘self’ and ‘self-concept’ refer to the way individuals view themselves, self-structure refers to the view of the gestalt<sup>7</sup> from an external frame of reference.

Rogers (1959:216) points out that during therapy the self-concept becomes reorganized to include previous experience that has thus far not been brought into the client’s awareness. Once the inner feelings of tension have been reduced through therapy, clients are able to become their authentic selves (Rogers, 1951:513).

Rogers (1951:141) draws a clear distinction between the *real self* and the *ideal self*. While the real self refers to individuals as they truly are, the ideal self refers to individuals as they think they ought to be, as perceived by themselves or by others.

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7. ‘Gestalt’ refers to unified wholes (Reber 1985:301), and alludes in this context to the whole person.



Rogers (1951:141) states that both the real self and the ideal self undergo a shift during therapy. Clients begin to accept themselves and develop a more realistic perception of who they really are and of the ideal to which they are striving (1951:140). This is referred to as the 'potential self' (1959:211). Rogers (1961:65) points out that as such realistic perception develops, so the former discrepancy between the real and the ideal self decreases.

(Engler, 1985:385) believes that the two fundamental factors that would assist in the development of a positive self-concept are *positive regard* and *positive self-regard*.

#### 2.4.1.1 Positive regard

Rogers (1967:94-95), defines *positive regard* as being a non-possessive attitude by one individual, i.e. a significant other<sup>8</sup>, for another. He believes that the other person should be respected as a separate individual. Rogers (1967:96) stresses that it is essential for the therapist to communicate such an attitude to the client, so that the outcome would encourage behavioural change and personality growth.

There are two types of positive regard, *unconditional* and *conditional*.

- *Unconditional positive regard*, as defined by Rogers (1967:94), implies that the client is accepted non-judgementally by the therapist. Rogers indicates that therapists should prize clients thus, in a genuine way, never permitting themselves into being coerced into becoming superficial in order to be socially acceptable.
- *Conditional positive regard/conditions of worth* arise when a significant other imposes conditions on the prizing of an individual (Rogers, 1959:209). Hergenhahn (1997:530-531) points out that, by implication, the client is valued only if he/she behaves and thinks in accordance with the expectations and the stipulations of the significant other. It can be argued that this could be seen as an imposition on the client. Furthermore this writer suggests that this could become controlling on the part of the therapist.

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8. A significant other is defined by Reber (1985:698) as being a person who is important and influential in another individual's development 'of social norms, values and personal self-image'. In childhood this would be the parents, in therapy, the therapist, and in a lesson, the teacher.



Engler (1985:284-285) claims that conditional positive regard may also lead to the internalisation of values other than those of the self, and may, consequently, cause the self-concept to be at variance/ incongruent with his/her own experiences.

Rogers (1967:94-96) believes that positive regard should be *unconditional*. In such a way individuals are loved, accepted, and respected, regardless of their behaviour. Although the actions, beliefs, or deeds of individuals may not necessarily conform to or concur with the ideas of significant others, people are respected by therapists for being who they truly are. Santrock (1992:64) makes a valid comment on Rogers' view. He writes that Rogers was emphasizing that the reproach of certain conduct and behaviour implies neither a disapproval of individuals themselves nor a lack of regard for their worth and dignity as human beings.

Unconditional positive regard will assist individuals to recognize and live out their feelings – to be themselves. In this way they would be able to actualise their potential and become what the best they can be (cf. chapter 3).

#### 2.4.1.2 Positive self-regard

Rogers (1959:209) points out that *positive self-regard* should be seen as being independent of positive regard and attitudes from others. This implies (Rogers, 1951: 194) that 'the new self is much more nearly congruent with the totality of experience...a pattern drawn from or perceived in experience, rather than a pattern imposed upon by experience'. As a result of this (1951:194-195) individuals become more comfortable and less anxious, since experiences become less threatening.

Meyer et al. (1989:380) state that Rogers considered *positive self-regard* to be a natural consequence of *unconditional* positive regard, since recipients of unconditional positive regard will have a favourable perception of their self-worth. These researchers believe that the need for positive self regard is closely linked with the need for positive regard from others, and that individuals need this esteem from others in order to feel positive about and value themselves. On the other hand, according to Engler (1985:285-286), individuals who are merely given *conditional* positive regard, will tend to feel inadequate and inferior, and will, therefore, have a poor self-concept.

## **2.5 Additional factors which influence self-development and the self-concept**

### **2.5.1 Realistic perception**

According to Gerdes et al. (1988:99), being objective about others is not an attribute easily obtained. Peoples' perceptions of others often tend to be clouded by subjectivity due to their own experiences and other issues which influence their perception.

These writers believe that an objective perspective of the world will only occur when individuals have a realistic perception of themselves. Maslow (1971:47) writes that with realistic insight into the self, individuals would not have a need for defence mechanisms (cf. chapter 4.6.4). The recognition and acknowledgment of limitations within the self are not only difficult, but much courage is required to release that which has formerly been repressed. This is what Maslow (1971:43) describes as the 'behaviors leading to self-actualization' (cf. chapter 3.6.1).

Gerdes et al. (1988:99) believe that people who have a realistic perception of their true selves will have much scope for self-improvement, growth and maturity.

### **2.5.2 Self-acceptance**

In this researcher's opinion, individuals' acceptance of themselves and their attributes is a characteristic that will contribute towards a good self-concept. Self-acceptance is a quality found in mature people, according to Gerdes et al. (1988:104).

Reber (1985:677) maintains that self-acceptance implies that individuals need to have an objective view of the features that are unique to them as people. An acceptance of their distinctive abilities, intellect, physical needs and their self-worth can be assessed by them realistically, thereby enabling individuals to recognize their strengths and limitations, according to Gerdes et al. (1988:103-104).

### **2.5.3 Accepting responsibility**

Humanists (cf. chapter 3) prescribe to the view that people are free to make choices. They are also free either to accept circumstances as they are or challenge and confront

them. No matter what their choices might be, people have to accept responsibility for those choices and decisions.

According to Gerdes et al. (1988:100-101) mature people would be able to do this; immature people, having demanded freedom of choice, would neither be able to accept responsibility for their actions nor live with the consequences of those actions. Furthermore, Gerdes et al. (1988:101) suggest that people need to develop a balanced approach regarding their responsibility to others. On the one hand, they have to guard against blaming themselves for others' problems for which they are not responsible. On the other hand, they have to accept responsibility for others when it is their duty to do so.

#### 2.5.4 Locus of control

Known to have its origins in Rotter's (1966:2) social learning theory, the locus of control concept has been used increasingly in various fields of psychology, according to Gerdes et al. (1988:102).

This concept refers to the place<sup>9</sup> where individuals consider the source of control over their behaviour and what happens to them in life to be. It is worthwhile noting, however, that Rogers used this concept before 1966, and referred to it as *locus of responsibility* (1951:227) and *locus of evaluation* (1951:150 and 1983:54), with reference to client-centred therapy and to student-centred teaching, respectively.

Reber (1985:407) defines the terms *inner* and *outer* locus of control. Individuals who accept responsibility for what happens to them, for their consequent actions and the choices and decisions they make as being within themselves, are said to have an *inner* or *internal* locus of control. However, individuals who place responsibility for what happens to them on outside factors, such as other people or circumstances, are said to have an *outer* or *external* locus of control (Reber 1985:407).

According to Gerdes et al. (1988:102) it would appear that the internal-type people are able to cope with their environment more satisfactorily than the external-type. Since they place the responsibility for their behaviour within themselves, they would be more likely to accept and deal with the challenges of life and the consequences of

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9. 'Locus' is the Latin word for place.

their actions. However Gerdes et al. (1988:102) cite Rotter as stressing that an extreme internalisation of the locus of control could lead to maladjustment. In this researcher's opinion this could possibly result in a negative self-image or self-concept.

#### 2.5.5 Self-esteem/self-worth/self-image

Santrock (1992:357) defines self-esteem or self-worth as being *the evaluative aspect and affective dimension of the self-concept*. Jordaan & Jordaan (1989:684) believe that it is important to note that while self-image refers to the way human beings *think* they are, this might not necessarily reflect who they *really* are.

Gerdes et al. (1988:80) argue that while high self-esteem would be a consequence of a belief in individuals' own abilities and in feelings of self satisfaction, low self-esteem arises out of a *lack* of belief in their own abilities, feelings of dissatisfaction with the self and self-disapproval. Individuals' attitudes towards, and the way in which they assess their abilities or attributes, will influence their self-concept, as will the significance they place in their achievements or failures.

Jordaan & Jordaan (1989:684-685) point out that just as self-awareness and self-knowledge can only develop through interactions with significant others, so does the ability for self-evaluation. How individuals evaluate themselves will depend largely on how others react to and evaluate them. Consequently these interactions and evaluations will have a great effect and influence upon their self-image and self-esteem.

### 2.6 Cognitive development, with special reference to Jean Piaget and William Perry

The writer of this thesis has selected **Piaget** because not only is he considered to be a leading theorist in his field, but also, as Gerdes et al. (1988:153) point out, Piaget pioneered cognitive structural approach. Meyer & Van Ede (1998:71) consider Piaget to be one of the most influential psychologists of the twentieth century. It is worth noting Santrock's observation (1992:54) that Piaget believes that cognitive functioning is a way for individuals to relate to their environment, all people

constructing their own cognitive world or, as Bee (1987:131) describes it, their own pattern of thinking.

**Perry** has focused his research on university students and has identified the valuable inter-relationship between intellectual and moral development. His work, according to Chickering & Havighurst (1981:13), is considered to be a valuable resource for educational effectiveness.

Both of Piaget & Perry are highly regarded in this field and provide a background, relevant to the instrumental teacher at university level.

### 2.6.1 **Definition of cognition**

Meyer et al. (1989:10) define cognition as the way in which individuals acquire information, transform it into knowledge, store, retrieve, and use that knowledge to direct our behaviour. The study of cognitive development traces the changes in the thought processes and intellectual functioning of human beings throughout their lifetime. In this researcher's view, knowledge of this development has great relevance in any kind of teaching situation, because it assists teachers to understand how students' mental processes operate. These processes include their perception, decision-making, rationale, critical thinking and problem solving skills, and their memory.

### 2.6.2 **Piaget**

It is the contention of Sternberg (2003:446) that Piaget's contribution to research on cognitive development cannot be overestimated. Despite being challenged by some, his theories are generally considered to be vastly influential.

Although Piaget's work was almost entirely focused on cognitive development in children, his theory has relevance to cognition in later developmental stages. Consequently, reference will be made to those of his ideas pertinent to this thesis.

### 2.6.2.1 Piaget's cognitive theory

Piaget's (1983:103 & 106) theory of cognitive development is fundamentally determined by the interaction of biological, psychological and environmental factors. He suggests that intelligence can be viewed from three perspectives (1983: 103-109). They are:

- Content
- Structure
- Function

Hughes & Noppe (1985: 214) point out that while he proposed that all three are significant, Piaget placed more importance on the last two

#### 2.6.2.1.1 Content of intelligence

Piaget believes (1983:103-104) that the way individuals (subject) perceive and react to the environment (object) will be dependent upon the knowledge (*content*) they already have. He emphasizes that knowledge, therefore, does not stem from the object or the subject alone, but rather from the interaction of these. As Hughes & Noppe (1985:214) point out, individuals' responses will, therefore, be unique and will differ from the content of other peoples' responses to the same occurrences.

#### 2.6.2.1.2 Structure of intelligence

Meyer & Van Ede (1998:73) argue that cognitive structure determines the cognitive behaviour of individuals, referred to by Piaget (1983:103) as *structure*. Piaget considers that intellectual or *cognitive structures* come about as a result of peoples' interaction with the environment (1983:103). Cognitive structures refer to the way in which people deal with issues in life and how they intellectually organize the knowledge they have to interpret these issues and guide their behaviour (Hughes & Noppe 1985:214). Meyer & Van Ede (1998:73) refer to *scheme*, a term used by Piaget (1983:104). He explains that this term refers to 'operational activities'<sup>10</sup>.

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10. Piaget (1983:117) distinguishes between the terms *scheme/schemes* and *schema/schemata*. The former refers to the repeating and generalization in an action e.g. "pushing" an object with a stick, whereas the latter refers to a simplified image (e.g. the map of a town).

### 2.6.2.1.3 Function of intelligence

Piaget (1983:106) believes that human beings adapt to their environment by means of *assimilation* and *accommodation*. He emphasizes (1983:107) that there cannot be one without the other.

*Assimilation*, according to Piaget (1983:106), refers to the incorporation by individuals of new information from an external source (environment) into existing knowledge or *cognitive structures* (1983:103). *Accommodation* is defined by Piaget (1983:107) as ‘any modification of assimilatory scheme or structure by the elements it assimilates’.

Piaget (1983:107) proposes that cognitive adaptation consists of a balance between assimilation and accommodation. He points out that this balance is not easily achieved or maintained, but that it exists at all stages of intellectual development (1983:108).

### 2.6.3 Piaget’s Stages of Cognitive Development

Piaget proposes (1983:109) that cognitive development progresses through a series of different, successive and sequential phases. He classifies (1983:110) the three principal stages of intellectual growth as being:

- sensorimotor (lasts until approximately 1½ -2 years of age)
- concrete operational, (from 2-8 years old-preoperational-& from 8-11 years of age)
- formal operational (from 11-13 years of age)

The stage of intellectual development, relevant to this thesis, is the one Piaget has called *formal operational*. This will be highlighted here.

Although it occurs from approximately 11 years of age (Meyer & Van Ede, 1998:75), *formal operational* is highly relevant in early adulthood as well, this highest level of thinking, known as ‘intellectual high gear’ (Bee, 1987:131) is not achieved by everyone, however. Nevertheless, those who do are able to tackle problems systematically and logically.



Piaget (1983:111) stresses that this final stage cannot occur without the realization of the previous one. Consequently, once individuals move away from concrete thought, they begin to develop the ability to think in hypothetical and in abstract terms, according to Santrock (1992:55). Since abstract reasoning allows people to consider their own thoughts, they become introspective (Gerdes et al., 1988:286). Such people are able to think about ideals rather than objects. In so doing these individuals begin to consider future aspirations and the meaning of their own lives. They assess their own social and moral values and those of others (Hughes & Noppe, 1985:229). Such insights might lead to self-evaluation and consequent self-improvement, indicative of healthy intellectual growth (Gerdes et al., 1988:286).

#### 2.6.4 William Perry

The work and ideas of Perry have great significance for educators because they indicate that students evaluate and interpret academic material according to their own particular level of intellectual development.

In order to elicit the meaning university students gave to their educational experience, Perry works with the actual statements and comments made by Harvard undergraduates during interviews he has conducted with them. From these he concluded that being a student at a university creates a setting for personality change. The reason for this is that, according to Weathersby (Chickering, 1981:56), the experience of being a student in itself ‘can alter fundamentally the *structures* in which an individual thinks, feels, and acts’. From his research with students, Perry (1981:78) has developed what he calls a *scheme of development*, consisting of stages, which he referred to as *positions*). Although, like Erikson and Loevinger his stages cover the entire lifespan, what is particularly significant about Perry’s ideas is that his research and the consequent theory refer to work done specifically with university students.

Perry’s theory traces the cognitive and ethical development of students from *dualism* and *multiplicity* to *relativism* and *commitment*.



These positions will be defined briefly to indicate what each implies.

- ***Dualism***

According to Perry (1981:79), dualistic thinking is that stage in which authority figures are all-knowing, knowledge is quantitative, and correct answers exist for every problem. Students, who think dualistically, view the world, authority figures and sources of knowledge, as *right/wrong*, *we/they*, *good/bad* or, as Weathersby describes (Chickering, 1981:56). *we right-good, other wrong-bad*.

- ***Multiplicity***

Perry (1981:79) believes that dualistic thinking gives way to multiple thinking as students are confronted by diversity of opinion and values. This diversity is now recognized as legitimate in areas where right answers are not yet known. Everyone therefore has a right to his own opinion so that no one can be wrong and consequently no judgements can be made.

- ***Relativism***

As these opinions become challenged by others, multiple thinking makes way for *relative thinking*. According to Perry (1981:80), during this stage ‘diversity of opinions, values, and judgements are obtained from coherent sources, evidence, logics systems, and patterns’, thereby making it possible to analyse, compare, and evaluate. While some opinions may be seen as worthless, there are still certain aspects about which reasonable individuals may disagree. Knowledge is qualitative related to the context in which it occurs.

- ***Commitment***

Finally, Perry (1981:80) believes that students who reached this stage were able to make an affirmation, choice, or decision with regard to their career, values, politics or personal relationships. Now the responsibility for actions is seen as being within the individual (cf. chapter 2.5.4).

- ***Deflections from growth***

Ideally students will go through all these stages, but unfortunately not all do. Thus Perry (1981:90) also refers to *deflections from growth*. As students' personalities develop, and as they are faced with choices and decisions that could affect their futures, they experience anxiety, stress and, sometimes, even depression, as they attempt to meet their challenges. Perry's view is that in order to survive, as it were, they might, in a developmental sense, tend to deflect from growth.

Deflection from growth may occur in different ways, according to Perry (1981:80). Students may *temporise*, postpone or wait before making any decision, hoping that uncertainties may simply go away or a decision may be made for them. They may also be inclined to *escape* from this developmental process by avoiding facing up to challenges and responsibilities. Finally they may *retreat* and, according to Perry (1981:80), this could imply 'the avoidance of complexity and ambivalence by regression to dualism colored by hatred of otherness'.

## **2.7 The relevance of this chapter to the one-on-one instrumental lesson**

During this period of questioning, searching and attempting to find their place in the scheme of things, students appear to go through a variety of emotions. As in adolescence, moods swing from high to low without any apparent reason. Such a student may exhibit certain characteristics, which, on the one hand, include anxiety, tension, negativity and a lack of self-esteem. On the other hand, they may display attitudes such as arrogance, smugness, over-confidence and flippancy, as well as being over-critical of others.

All such characteristics need to be perceived, understood and evaluated by the instrumental teacher. Rather than judging their behaviour, the teacher should look further, and probe gently in order to establish, if possible, what lies beneath those actions. The uncertainty students feel at this stage of life could manifest itself in many ways, and students often develop coping mechanisms in order to survive.

Once the teacher has assessed each situation, he/she will have to decide how to manage this, according to each student's unique needs, especially if the behaviour of the students has an effect on the learning process and the musical development.

Depending upon each student's personality and how he/she interacts with the teacher, students might feel comfortable enough to explain their attitude and behaviour. Alternatively they might withdraw or even appear sulky or sullen. It would be the responsibility of the teacher to assess each situation and decide on the best course of action. The writer would like to stress the importance of the appropriate timing for approaching such problems. The perceptive teacher would be able to estimate whether a student is ready to be confronted and challenged on certain problematic areas or whether it would be more beneficial to wait until the opportunity arises more naturally. However, the teacher has to take into consideration whether any delay would hinder musical progress.

The instrumental teacher who has insight into various facets of each student's developmental process will be able to appreciate more readily that each one needs unconditional support during such a time. The teacher should indicate this to students, if possible, since it is important that they are aware of this. Through students' trying times and uncertainties it needs to be made clear that while the teacher does not necessarily condone their behaviour, they are accepted for who they are. While breaking psychological ties with their parents, they might need another adult figure to give them stability as they go through various crises. The instrumental teacher can very often be of assistance in this regard. The teacher could be a constant in their lives at this stage and should try to exhibit patience and empathy.

The instrumental teacher plays an important part in the students' choice and preparation towards their career. While never being discouraging to students, the teacher can attempt to provide them with a realistic assessment of their suitability to the university course and the career chosen by them. Not only would their musical ability need to be considered by him/her, but also other factors, such as whether the students' personalities would be the kind required for such a career. Students might have a desire to pursue a direction that might be an unrealistic choice, for example.

On the one hand, identification with groups or other people can encourage students to have a sense of belonging. Thereby they start to feel more confident and thus will have a better self-concept. This aspect is of significance to the instrumental teacher since communicating through instrumental performance largely rests on how students feel about themselves and their self-confidence. Should this be positive they would project something of themselves and communicate through the music, play with conviction and purpose, and have command over their performance. In addition there would most certainly be more personal involvement and spontaneity.

On the other hand, the influences might have a negative effect and change their working habits and general attitude. Even students who appear at the start to have a great deal of talent and enthusiasm can be affected by these environmental influences at this stage of their lives. Thus they may be prevented from fulfilling the potential they have. To some students, particularly those who are of the most gifted or who have difficulty expressing themselves verbally, playing an instrument could be the most natural form of musical expression. Due to any of these negative influences, these emotions could be stifled, resulting in a suppression of their true emotions and feelings.

In other words, all factors, which contribute to students' general development and the way in which they cope with issues can have a positive or negative effect on their lessons and on their playing.

## **2.8 SUMMARY**

It is clear that knowledge of human development is of significance to instrumental teachers who relate to their students on a one-on-one basis. For their contribution to be of value to a student's all-round development, the fostering of students' musical growth should be seen in the context of the development of the whole person. A greater awareness of relevant psychological issues pertaining to university students would enable the lecturer to assist students in a productive way.

# CHAPTER 3

## A VIEW OF HUMANISTIC TRENDS IN PSYCHOLOGY

*‘... everyone’s task is as unique as is his specific opportunity to implement it’.*

Viktor E. Frankl (1987:111)

This chapter will attempt to provide more insight into humanistic principles that have relevance to the ethos of this thesis.

### 3.1 Introduction

The philosophy of the humanists, such as advocated by Maslow and Rogers, is one to which this writer subscribes. It can be argued that the humanist’s basic tenets of recognizing the dignity and worth of every person, and the uniqueness and holistic view of each individual, are essential in any form of one-on-one instrumental teaching. In a creative situation, it is ideal to provide a psychological climate that is not only nurturing but also one in which the focus is on the student rather than the teacher. Such a climate would not only be conducive to optimal learning but it would also provide the necessary milieu in which each student can thrive, and strive towards the attainment of his/her full potential. In order to discover what that potential might be the teacher would have to afford to each student the opportunity for him/her to feel free to be him-/herself in the studio.

### 3.2 The rise of humanism

Humanistic psychology evolved in the 1960s in the United States of America out of a reaction against Psychoanalysis and Behaviourism, the two major forces in psychology at the time (Hergenhahn, 1997:509). Known as the *Third Force*, a group of psychologists, chiefly headed by Abraham Maslow, claimed (Jordaan & Jordaan, 1989:33) that both the Psychoanalysts and the Behaviourists had a limited and dehumanising (Meyer & Van Ede, 1998:61) view of human beings. Hergenhahn & Olson (1999:508) observe that these two schools were criticized for their

deterministic view that human beings had animal instincts and, therefore, had unconscious motives and conflicts (psychoanalysts), or that human beings were creatures whose behaviour was moulded by the environment (behaviourists).

Hergenhahn (1997:509) points out that the Humanists criticized the Psychoanalysts for their negative perception of human nature and for their main focus on emotionally disturbed individuals. The Behaviourists were censured for viewing people as robots or machines, and for not recognizing their uniqueness, according to Engler (1979:302).

Furthermore, Schultz (1977:2) is of the opinion that neither behaviourism nor psychoanalysis considers individuals' potential for growth, the former stressing that people respond passively to stimuli, while the latter viewing human beings as being the victims of hereditary influences and childhood conflicts.

Gerdes et al. (1988:60) maintain that because humanists believe in and stress the positive potential of human beings, the process of becoming and of striving to reach their full potential is paramount to the humanistic ethos.

### **3.3 Definitions of holism and the uniqueness of the individual**

Before discussing aspects of the humanistic approach pertinent to this thesis, it is necessary to outline briefly the concept of *holism* and to expound on what is meant by *the uniqueness of the individual*. Since people should be seen as unique human beings, it goes without saying that in order to understand individuals and their behaviour fully, they need to be viewed and appreciated as whole human beings.

#### **3.3.1 Holism**

The word *holism* comes from the Greek word *holos* meaning *whole*. Reber (1985:325) defines holism as being 'any philosophical approach that focuses on the whole living organism'. Consequently the holistic perspective attempts to understand human functioning in its totality. Hergenhahn (1997:524) states emphatically that human beings are indivisible wholes. Viewing them by their constituent elements alone would result in 'a distortion of human nature'.

**JC Smuts** is an advocate of holism. He is convinced that holism is evident in everything in the universe (1926:319). Commenting on this, Beukes (1989:114) interprets this as meaning that ‘people live in a world and in a universe where everything, as every life and person, always forms a whole. It is a universe of whole-making in its very essence. Nothing is half-finished, and if it is, it is abnormal and contrary to the purpose of nature as of all existence’. Smuts sees every personality and every individual as a whole. He considers (1926:263) that personality is the supreme embodiment of Holism, both in its individual and its universal tendencies.

Smuts describes (1926:267) the relationship and the interaction of body and mind, and the fact that the elements of the personality cannot be separated, since they have meaning and reality only as elements in a whole.

It can be assumed, therefore, that from a holistic point of view, the basic components of a person’s make-up – mind (intellectual), body (biological or physiological) and spirit (emotional) – although distinct entities, do not function alone, but as constituent parts of an integrated whole. This implies that each personal attribute needs to be viewed together with other attributes, since each one is influenced by the other.

### 3.3.2 The uniqueness of the individual

Beukes (1989:112) observes that Smuts writes that<sup>11</sup> ‘the profoundest Truth ... is man’s individuality.’ Levi (1917:13) cites Smuts as stating the following in 1885: ‘The Person is recognized more and more. The rights of the Personality become more and more inviolable.’<sup>12</sup>

With his growing appreciation of human nature and its development, and his views on holism, Smuts’ somewhat prophetic words show his tremendous insight.

In the Middle Ages, according to Jordaan & Jordaan (1989:7), **St Augustine**<sup>13</sup> believed that ‘every person possesses an individual consciousness which can be observed, described, communicated to others and seen as the source of certain behaviours ... that all individuals differ from one another while still sharing a com-

11. Smuts wrote these significant words in 1889 in ‘Het Zuid-Afrikaansch Tydschrift’, according to Levi, N. (1917:7).

12. Levi, N. (1917:13) points to Smuts’ ‘strong sense of individualism’ in this phrase.

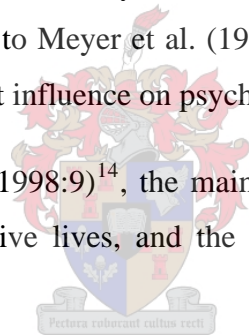
13. St Augustine (354-430 A.D) also contemplated about *self-awareness* In Jordaan & Jordaan (1989:7).

mon unity'. From this it can be deduced that despite certain characteristics and features which all people share, every person is unique, i.e. like no other person. Rogers (1961:26) takes this a step further. In his opinion every individual needs to be accepted as a 'separate person – a person in his own right'.

According to Meyer et al. (1989:329), **Gordon Allport** is known as the champion of individual uniqueness and promotes the idea that human beings should be studied as a whole. Allport (1968:107) states that 'each human neuropsychic system is unique' and consists of hereditary and environmental experiences that are never duplicated. Allport (1963:28) proposes that personality is 'the dynamic organization within the individual of those psychophysical systems that determine ... characteristic behavior and thought'.

Having broken away from the Psychoanalytical School and from Freud in Vienna, **Alfred Adler** establishes his own society that he calls the 'Society for Individual Psychology' in 1912, according to Meyer et al. (1989:99). These researchers believe (1989:100) that Adler had a great influence on psychology and psychologists.

According to Hemming (Adler 1998:9)<sup>14</sup>, the main thrust of Adler's approach is to assist individuals to lead effective lives, and the strength of his philosophy is its simplicity.



Relevant aspects of Adler's theory of individual psychology (1998:15) are highlighted as being:

- The importance of an understanding of human nature and how people relate to their social environment (1998:16&23);
- The behaviour of individuals has its roots in their childhood (1998:18);
- The fact that human beings function as a whole (1998:18);
- The fact that individuals continuously strive towards their goals, adapting themselves to the environment (1998:28).

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14. James Hemming writes this in the Forward.



### 3.4 University students

In a world which is so competitive, where the pace is so fast, where technology has advanced to such a degree, where there seems to be so much emphasis on the impersonal, and where interpersonal communication is minimal, it appears that there is a tendency nowadays to overlook what it is to be a human being, to be a person and not a number.

In addition, individuals tend to be categorized by many into groups and labelled as such. Stereotyping in this way brings about unnecessary preconceptions about them as people and about their behaviour. Gerdes et al. (1988:22 & 86) caution against such generalizations. They argue that while it is true that the majority of people have a need to belong and to identify with others, it is also important that they maintain their individual identity or their subjective awareness of their individuality or uniqueness. Rogers (1983:34) observes that with the recognition of their own uniqueness comes the discovery of the *real self*. (cf. chapter 2.4.1).

This researcher believes that as university students attempt to break psychological ties with their families and establish their individual identity, there is, ironically, a tendency for them to identify with other groups or their peers. This might threaten their individuality for a while. However, it is essential that educators keep in mind the unique aspect of each individual they teach, that they stress this and respect each one for their uniqueness. Often, when faced with large classes, this is not always possible. However, any personal contact or interaction a lecturer has with a student, whether in smaller group classes or tutorials or when discussing a student's work, for instance, should be seen as an opportunity to discover this uniqueness. In this way, the lecturer would be able to reach the student, or, at the very least, have a better understanding of him/her as a human being. This is most essential and very valuable.

In one-on-one instrumental teaching, it is vital that the teacher is particularly sensitive to this and perceptive enough to recognize each student's unique qualities. This would lead to a deeper understanding of a student's reactions and responses, which, in turn, will give rise to better communication between lecturer and student. Such communication will be the foundation for a solid working relationship and a good interaction between teacher and student. That, in turn, will also contribute to

providing a psychological climate in the studio conducive to optimal learning. Furthermore good communication will assist in achieving the ultimate goal – striving towards the realization of students’ full musical and human potential.

### **3.5 Aspects of the humanistic approach of particular significance to this study**

The humanistic approach is considered to be a phenomenological approach in the study of personality. Rogers (1951:29) claims that a phenomenological view stresses the importance of individuals’ subjective realities, viz., and their own perception of themselves and of their environment. Therefore the therapist has to be open-minded in order to comprehend his/her client’s world, as perceived by that client (cf. chapter 2.4). Hergenhahn (1997:524) states that this subjective reality would be the primary guide for human behaviour. Like Existentialism, Phenomenology stresses the study of the whole or totality of human existence, and tries to restore the importance of human feeling, choice, and individuality (Hergenhahn, 1997:512). Thus, according to Gerdes et al. (1988:60), Humanism attempts to reinstate a person as a whole, mature human being. It can be deduced from this, that humanism emphasises the whole person and his/her unique interaction with the environment.

While stressing the dignity and worth of every person, Humanists focus on the uniqueness and the positive aspects of an individual’s personality, rather than on the negative ones. Furthermore they recognize the need to help ‘already healthy individuals become healthier ... to reach their full potential’ (Hergenhahn, 1997:509). While encouraging an individual towards self-directed learning and self-expression (Hughes & Noppe, 1985:55), Humanists believe in an individual’s own capacity for personal growth (Santrock, 1992:62).

According to Santrock (1992:62), the humanists maintain that for positive growth to take place individuals have to learn to make choices in life by examining all possibilities available to them. Humanism also emphasized that individuals are responsible human beings who have the freedom to control their own lives, choose their own destiny and accomplish what they desire. Hergenhahn (1997:535) points out that with this freedom, individuals are able to live authentic lives provided that they

accept responsibility for the consequences of their choices and decisions. Should they live according to ways imposed upon them, their lives would not be authentic.

Humanism stresses a proactive approach, which implies that people act on their initiative, rather than react to external factors (Meyer et al., 1989:334 & 339). Consequently, individuals are responsible for their own behaviour and development, the sources of their behaviour lying within individuals themselves (Meyer et al., 1989:321).

Engler (1985:275) indicates that the humanists' vision was of human beings, motivated to strive continuously and unceasingly towards the development of their abilities and the achievement of their goals and ideals. Engler (1985:275) sums this up in the following way: The humanists (Maslow & Rogers) 'emphasize a view of the person as an active, creative, experiencing human being who lives in the present and subjectively responds to current perceptions, relationships, and encounters. 'The humanist's view of personality is a positive, optimistic one that stresses the tendency of the human personality toward growth and self-actualization'.

Santrock (1992:65) states that since humanism emphasizes the whole person and the positive aspect of an individual's nature, the humanistic approach can help human beings relate more effectively to one another. Through a better understanding of themselves and of other people, it is obvious that this will promote and facilitate the ability of people to communicate with each other.

### **3.6 Humanistic psychologists, with special reference to Abraham Maslow and Carl Rogers**

The psychologists whose theories subscribe to the basic tenet of Humanism include Abraham Maslow, Gordon Allport, Rollo May, and Carl Rogers. For the purposes of this study it has been decided to highlight aspects of the theories of Maslow & Rogers and on student-centred teaching and learning.

Maslow's theory and his concept of the 'hierarchy of needs' will be outlined briefly. In addition to the fact that he is considered the founder of humanistic psychology in the United States of America, Maslow's contribution to the humanistic movement was considerable.

Greater emphasis will be placed on the theories propounded by Rogers, however. His legacy, in this writer's opinion, has more relevance for this study, since his principles have much significance in the field of education.

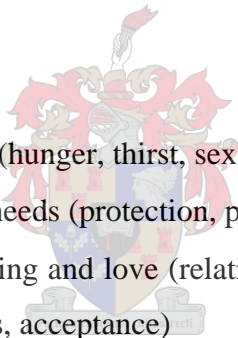
### 3.6.1 Abraham Maslow

A champion of the positive characteristics of human nature, Maslow (1971:24-25) makes the assumption that, there is a desire in human beings to strive toward psychological health, growth and the actualisation of their unique potential.

#### 3.6.1.1 Hierarchy of needs

Maslow (1970:97-104) proposes that human functioning takes place on five different hierarchical levels, the *lower* ones preceding the *higher* ones. According to Maslow, there are two categories of needs, viz., the *deficiency needs* and the *meta/growth needs*.

Basic/deficiency needs:

- 
- Physiological needs (hunger, thirst, sex)
  - Safety and security needs (protection, predictability, order)
  - The need for belonging and love (relationships built on mutual affection and trust, friendships, acceptance)
  - Esteem needs (self-respect, self-esteem, achievement, prestige, power)

Meta/growth need:

- Self-actualization (truth, beauty, goodness, wholeness, uniqueness)

Santrock (1992:65) maintains that the fifth and highest need, self-actualization, can be defined as the on-going realization of an individual's full human potential. According to Hergenhahn (1999:510), Maslow (1970:20) believes that all human beings have a number of innate drives, which he referred to as 'instinctoid' (1970:101)<sup>15</sup>. Maslow stresses (1970:38) that the lower needs have to be satisfied before people are in a position to become self-actualized. Apart from the imperfections of society and the consequent unfulfilled basic needs, Maslow (1971:25) is of the opinion that self-

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15. According to Hergenhahn (1999:510), Maslow chose the term 'instinctoid' rather than 'instinctive' in order to distinguish between human and non-human (animal) genetic makeup.

actualization occurs rarely, despite the fact that it is an intrinsic goal of human beings (cf. chapter 3.6.1). Maslow (1970:46) points out that self-actualization will differ from individual to individual, according to his/her unique potential.

Maslow (1971:34) maintains that self-actualization requires a great deal of self-knowledge, and that most people have a fear of self-knowledge. He refers to this as the **Jonah complex**.

According to Santrock (1992:65), Maslow has conducted psychological studies of prominent individuals, and has come to the conclusion that this group, which includes people such as Albert Einstein, Abraham Lincoln, and Ludwig von Beethoven, had reached self-actualization<sup>16</sup>. Hergenhahn (1997:517) observes that Maslow was able to deduce what characteristics such people had. From these studies, which were non-scientific, he makes a pertinent observation regarding this group, namely that, although they are outstanding human beings, they are not infallible (1997:520). In this writer's opinion, it follows, then, that self-actualizing people, continuously strive towards reaching their full potential.

### 3.6.2 **Carl Rogers**

While there has been criticism of Roger's ideas (Hergenhahn & Olsen 1999:492-494), there has also been much value attached to the contributions he has made. These include his view that in essence there is goodness in human nature and that conditions should be provided for humans to reach their full potential.

#### 3.6.2.1 **Rogers' personality theory**

Like other Humanists, Rogers' approach is phenomenological, which focuses on an individual's subjective experience of him-/herself and his/her world. (cf. chapter 3.5). According to Rogers (1959:191-192), people have to believe in their own experience since that is the only reality an individual knows.

Rogers believes that the personality is essentially positive (1961:90-91. From this experience he deduces that all human beings are impelled by nature towards positive, constructive growth – towards self-actualization (Rogers, 1961:26), despite the

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16. Meyer & Van Ede (1998:67-68) refer to this as 'optimal development'.

severity of their psychological problems. Rogers' view (1951:490) is that this drive continues despite its many obstacles and that this is a desire of all people. However the way in which they achieve this will depend on each person's unique response and perception of reality. He stresses (1961:27) that the more people feel understood and accepted by the therapist, the more they will be prepared to present their authentic selves (cf. chapter 2.4.1) during therapy sessions.

Rogers maintains (1959:196-197) that when the self and individuals' frame of reference are congruent<sup>17</sup>, the tendency to actualise will be promoted. By applying this process, they would be able to discard those experiences that are not in accordance with their actualizing tendency. By living according to their own true feelings, they would live an authentic life, and would not be bound to values and beliefs imposed upon them by others. In Roger's opinion (1980:120), for self-actualization to become a reality, the therapist would have to provide the conditions for growth. In such a milieu, clients are able to strive towards wholeness and the actualisation of their potential. They would be living according to what he calls the *organismic valuing process* (1959:222). By applying this process, clients would discard those experiences that are not in accordance with their actualising tendency. By living according to their own true feelings, they would live an authentic life, and would not be bound to values and beliefs imposed upon them by others.

It is worth noting his response when he was being criticized that his theory was too idealistic, and not scientifically based. He writes (Rogers, 1961:27) that 'I would not want to be misunderstood on this. I do not have a Pollyanna view of human nature. I am quite aware that out of defensiveness and inner fear, individuals can and do behave in ways which are incredibly cruel, horribly destructive, immature, regressive, anti-social, hurtful. Yet one of the most refreshing and invigorating parts of my experience is to work with such individuals and to discover the strongly positive directional tendencies which exist in them, as in all of us, at the deepest levels'.

Gerdes et al. note (1988:63) that Rogers, like Maslow, was convinced that an individual's goal for development is 'perpetually striving towards the realization of his full potential in a world which may either facilitate or inhibit his endeavour'.

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17. Rogers defines congruence (1961:50-51) as an awareness of a therapist's feelings and attitude are genuinely conveyed to a client (cf. chapter 3.6.2.4.1).

To sum up, Maslow (1971:46) has placed self-actualization not only as an ultimate achievement, but also as the process the actualising of human potential. Rogers (1980:123) believes that self-actualization is a fundamental need that everyone has<sup>18</sup>.

### 3.6.2.2 The fully functioning person

Engler (1985:298) states that like Maslow's self-actualizing person, the fully functioning person is the term Rogers used to describe optimally developed individuals who are functioning at their peak or highest level of maturity as a consequence of their own development or psychological treatment.

Rogers is convinced that human beings have innate resources for change (1961:35) and that individuals have the capacity to discover these resources within themselves. With change, they begin to develop a positive self-concept and become less defensive. From the experience he gained from interacting with a wide variety of people Rogers has encountered in psychotherapy sessions, he (1961:186) has concluded that a healthy personality was 'in a *process*, not a state of being ... a direction, not a destination'.

He believes that actualization is responsible for the enhancement of growth (Rogers, 1961:351). Self-actualization is a painful process (1951:490). Rogers (1951:488) holds the view that, despite the difficulties encountered along the way, an individual has the tenacity to develop greater independence and self-responsibility. In his view, fully functioning people are psychologically free and are consequently able to function freely. They trust themselves to be open to experiences and to take responsibility for their actions.

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18. It is interesting to note and compare Viktor Frankl's view on self-actualization (1988:38), with reference to Maslow and Rogers. Frankl believes that self-actualization is neither an end in itself, as would Roger's view (Gerdes et al., 1988:64) that self-actualization was the fulfilment of self-orientated goals. Frankl's belief that self-actualization was of serving a cause higher than the self - 'the self-transcendent quality of human existence' (Frankl, 1988:38).



### 3.6.2.2.1 Characteristics of fully functioning individuals

Rogers (1961:187-193) describes the characteristics of fully functioning individuals.

- *Openness to experience*

Fully functioning individuals (Rogers, 1961:187) are aware of all their experiences and, consequently, would neither need to deny or distort these. In addition, individuals are able to listen to their innermost selves and become more introspective. As they strive towards becoming fully-functioning, people begin to experience a variety of emotions and attitudes hitherto not experienced. According to Rogers (1961:188) this refers to 'the good life', which he defined as the movement away from defensiveness towards openness of experience. Such individuals are subsequently free to live out their feelings subjectively, and not to fear them.

- *Existential living*

Rogers defines the second characteristic of fully functioning people to be their striving for an increasing propensity to live fully in the moment, every new experience being seen as fresh and new. There is no prediction about what will happen. There is a sense of fluidity, which, according to Rogers is present in existential living. He writes (Rogers, 1961:188-189): '... the self and the personality emerge *from* experience, rather than experience being ... twisted to fit preconceived self-structure'. Consequently individuals do not control experiences, but become participants in and observers of each new experience. Rogers (1961:189) suggests that living in the moment implies a lack of rigidity.

Rogers (1961:189) also believes that existential living is the most integral aspect of being a fully functioning person.

- *A trust in one's organism*

The third characteristic that Rogers (1961:189-191) identifies is that individuals begin to be able to trust themselves in the choice of their behaviour in any situation. He implies that such people have to begin to trust their inner intuition, what Rogers describes as 'doing what feels



right'. Being open to their experiences and to their awareness in situations, these individuals will carefully consider the social demands, their own complex and possibly conflicting needs before taking their course of action.

- *Experiential freedom*

Rogers' view (1961:192-193) is that fully functioning individuals are able to make choices freely and that they are free to take responsibility for their own decisions and behaviour. He points out that this freedom of thought, feelings and action is determined by the context of the existential situation.

Rogers states that the more psychologically healthy an individual is, the more he/she is able to exercise freedom of choice and of behaviour. Such a healthy person should be able to choose freely from the possibilities made available to him/her, without any restrictions.

- *Creativity*

It is Rogers' (1961:193) view that fully functioning people are creative people. Such individuals exhibit sensitivity to others and trust in their own ability to interact with their environment. They will live constructively and effectively in their environment. Such individuals might not be able to adjust to their culture, and would not be likely to conform, according to Rogers.

Rogers (1961:196) wrote that to become fully functioning was not 'a life for the faint-hearted. It involves the stretching and growing of becoming more and more of one's own potentialities. It involves the courage to be. It means launching oneself fully into the stream of life ... when an individual is inwardly free, he chooses as the good life this process of becoming'.

### 3.6.2.3 A person-centred approach

Through his experience, his interaction with others and his research, the idea of a person-centred approach became a central part of Rogers' professional life. According

to Hergenhahn (1997:529), therapy developed into a client-centred approach when it became clear to Rogers that it was necessary to understand and accept a client's subjective reality. Over the years he refers to this approach in a variety of ways. These include *non-directive counselling*, *client-centred therapy*, and *student-centred teaching* (Rogers, 1980:114).

Rogers (1980:49) is of the opinion that human beings have immense potential for self-understanding, and, consequently, can change their self-concept, attitude and *self-directed behaviour*. He considers self-understanding to be the most important factor in predicting an individual's behaviour. Based on this assumption, Rogers proposes that a facilitative psychological climate should be provided in order that these resources might be tapped, so that growth might take place. Therefore, Rogers considers the humanistic approach to be the only possible one that could be used as a foundation to client-centred therapy or student-centred teaching (Rogers, 1980:57 & 114-117).

#### 3.6.2.4 Roger's three conditions for a growth-promoting climate

Rogers (1983:121-126) proposes three conditions to ensure a growth-promoting climate. They are:

- genuineness, realness or congruence
- acceptance, trust or prizing
- empathy

In Roger's opinion (1980:151) these three elements could apply in any situation where the goal is the growth of an individual. These would include interactions between therapist and client, parent and child, and teacher and student.

These three conditions will be described as Rogers presented them in relation to therapy sessions. It can be argued that since client-centred therapy parallels student-centred lessons, instrumental teachers would find these conditions equally relevant.

##### 3.6.2.4.1 Genuineness, realness or congruence

Rogers (1983:126) considers genuineness to be the most important of the three elements of the person-centred approach. He makes (1980:115-116) two important points in this regard. They are:

- The therapist who exhibits genuineness should present him-/herself to clients according to the way he/she truly thinks and feels. In order to do this he/she should be him-/herself, without presenting any façade or mask. Rogers proposes that a facilitator who is transparent in this way is likely to be more effective to his client.
- The therapist, while aware of his/her own feelings within the relationship, communicates these to clients *only* if and when appropriate.

He writes (1980:115): ‘This means that the therapist is openly being the feelings and attitudes that are flowing within the moment ... the therapist makes himself transparent to the client ... what he or she is experiencing is available to awareness, can be lived in the relationship, and can be communicated, if appropriate ... there is a close matching, or congruence, between what is being experienced at the gut level, what is present in awareness, and what is expressed to the client.’

By implication, genuineness or congruence allows the other person (client) to have some idea of the therapist’s emotional perspective. According to Rogers, this might involve confrontation or the positive and negative expression of feelings on both sides in certain situations. However, he believes (1980:160) that this is the foundation, as it were, for the interaction between two people in an atmosphere of realness.

#### 3.6.2.4.2 Acceptance, caring or prizing

With these three terms Rogers implies that the therapist accepts each client with *unconditional positive regard* (cf. chapter 2.4). This means that no matter how clients behave or express themselves, the therapist accepts them as the individuals they truly are, even though the therapist may disagree with their actions or words. In such a situation, the therapist cares for the clients in what Rogers (1980:116) calls ‘a non-possessive way’, realising that they are imperfect human beings. According to Rogers (1980:272) the prizing or acceptance of each client by the therapist shows that there can be confidence, caring and trust in the capacity of another human being. Consequently the client is accepted, trusted, valued and respected unconditionally

(1980:116). This has been referred to as unconditional positive regard – the ability to accept and respect the other person, regardless of what the other thinks and feels.

Caring could be shown non-verbally as well. This would occur where two people have such an understanding of one another that care is given without the necessity to express it verbally. Furthermore, caring, according to Rogers (1980:160), can also encourage creativity in a nurturing climate, where new thoughts and ideas can be expressed and developed.

#### 3.6.2.4.3 Empathy

By empathy, Rogers (1980:116) suggests that there has to be sensitive listening, with real understanding on the part of the therapist. In this way, the therapist becomes aware of the emotions clients are experiencing, and, in so doing, can communicate this understanding to them. Rogers (1980:116) believed that people very rarely listen with real understanding to others in this sensitive way. He states the following: ‘We think we listen, but very rarely do we listen with real understanding, true empathy. Yet listening, of this very special kind, is one of the most potent forces of change I know’.

Rogers states (1980:142): ‘An empathic way of being with another person has several facets. It means entering the private perceptual world of the other and becoming thoroughly at home with it. It involves being sensitive, moment by moment, to ... whatever ... he or she is experiencing.’ In a situation where a person (client) is troubled, hurt or terrified, when his self-esteem and self-worth is low, Rogers (1980:160-161) considers that the therapist’s understanding is essential. He believes that, providing the therapist possesses the other two conditions he describes, the empathic person will be sensitive and gentle, and, consequently, be of assistance. Rogers states that this depth of understanding is very valuable.

From what Rogers has advocated it can be deduced that when genuineness, acceptance and empathy exist, the relationship between two people – therapist and client, or teacher and student – is built on trust. In a positive climate, where there is the freedom to express true feelings, and where acceptance and empathic understanding are evident, there will be room for the promotion of personality development, growth and optimal learning.

### 3.6.2.5 Roger's views on education

According to Meyer et al. (1989:391) Rogers' belief that unconditional positive regard promotes healthy development, has implications on many areas of life, as it does in education. Rogers' views on education were what he described as *democratic* (Rogers, 1951:387) and they embodied the same principles applied by him to client-centred therapy.

#### 3.6.2.5.1 Student-centred teaching

What Rogers means by *democratic* when referring to his approach to education, confirms that he is critical of the traditional approach (1980:294-295). In his view, the traditional stance is so far removed from the person-centred approach, that he describes the two as being poles apart.

Aware that his ideas were controversial and revolutionary (1980:133 & 292), Rogers' person-/student-centred approach excluded the authoritarian and anyone who, in his view (1983:18), was on an 'ego trip'. As far as he is concerned, traditional education places too much emphasis on the teacher. This kind of teacher, in Rogers' opinion, (1980:292-297) is supposedly the expert in the field and the all-knowing possessor of knowledge. Rogers (1983:185-87) implies that the traditional type of teacher is seen to be infallible, and functions by exerting power and control in the lessons. Having little or no trust in his/her students, the traditional teacher constantly finds it necessary to supervise and check that the students are doing what they had been instructed. The student fears such a teacher, and feels that unless they obey him/her and conform to his/her way of thinking, they might even fail. With the traditional approach there is no participation in the learning process by the students, and as they await the teacher's words of wisdom, they might even become passive, indifferent and lose interest. According to Rogers (1983:187), there is no room for the whole person in the system. The traditional focus lies purely on the intellect, obedience, and a fear of reprisal.

Student-centred lessons, on the other hand, place the student at the centre. Rogers' humanistic approach to education stressed (1983:188-190) that the teacher needs to possess those elements required for any person-centred approach, viz. genuineness, caring, and understanding. Moreover, he points out (1980:273) that students need to

be made aware both that these attitudes exist in the teacher, and of the teacher's respect for students' dignity and worth.

### 3.6.2.5.2 Significant or experiential learning

In Rogers' view (1983:20), this kind of learning becomes more significant, meaningful and experiential only when there is participation and involvement by the students in the learning process. In the following excerpt Rogers sums up the basic tenets of this type of learning. '*It has a quality of personal involvement – the whole person in both feeling and cognitive aspects being in the learning event. It is self-initiated. Even when the impetus or stimulus comes from the outside, the sense of discovery, of reaching out, of grasping and comprehending, comes from within. It is pervasive. It makes a difference in the behavior, the attitudes, perhaps, even the personality of the learner. It is evaluated by the learner ... the locus of evaluation resides definitely in the learner. Its essence is meaning. When such learning takes place, the element of meaning to the learner is built on the whole experience.*'

Rogers believes (1983:121) that the learning experience should be meaningful for students. Such learning should reflect more than gaining knowledge or demonstrating teacher skills. Rather, significant learning, in Roger's view, will depend on the attitudinal qualities of both the teacher/facilitator (cf. chapter 3.6.2.5.3) and the student in their interpersonal relationship.

Rogers (1983:20) claims that, as a consequence, students start to see themselves differently as they recognize a change in their attitudes, in their behaviour, and even in their personalities. In addition, students are able to evaluate this kind of learning experience themselves and thereby assess whether their needs are being met. In such a way, in this researcher's opinion, students have the opportunity to develop critical thinking and problem-solving skills, to learn to become self-reliant, and to develop the self-discipline to work independently. Being participatory in the learning process, and interacting in a shared, positive experience, students are able to make choices and decisions for themselves which, in turn, will build their self-confidence and self-concept. They will also learn to trust themselves. By being given the freedom to do this, they will, thus, have the scope to be part of their own learning process.

### 3.6.2.5.3 Teacher as the facilitator of learning

In student-centred learning, the teacher, as such, ceases to exist and becomes known as a *facilitator of learning* (Rogers, 1983:26). Rogers (1951:389) argues that it is not possible to teach others directly and that teachers should rather facilitate the learning process. Such a person would place all resources available at the disposal of the students and would concern him/herself with the potential of the students by giving them the opportunity to *learn*, in the true sense of the word. A facilitator's function would in no way resemble the traditional view of the teacher, according to Rogers. He writes that a facilitator of learning would trust in his/her students and in their potential. Such a person, in Rogers' view (1983:133-136), would endeavour to create the kind of psychological climate where the students would feel free to express themselves, would be permitted to be enquiring, would feel free to learn from the mistakes they made and would be encouraged to learn from their own experience.

Rogers stresses the importance of the attitudinal quality of the relationship between the facilitator and the learner, which is necessary to promote learning and enhance growth. Through mutual trust, the expression of true feelings and the freedom to be, Rogers (1983:189) insists that opportunities could be provided which would stimulate self-initiated learning and growth, and which would empower the learner to take, what he refers to as 'responsible control'.

Rogers (1983:139) points out that although he has seen such positive results of an open human relationship between facilitator and learner, he is well aware that it is not always possible to achieve this in every class or with every student. What is important is that the facilitator acknowledged that some students are able to surpass him/her in knowledge, insight and perception, and that as he/she steps off the teacher pedestal, he/she could become a facilitative learner among learners' (Rogers, 1983:139).

### 3.6.2.5.4 Whole-person learning

Through such personal involvement in the learning process, Rogers (1983:20) is of the opinion that the whole person, viz. the affective and the cognitive factors, should become involved in the learning process. Rogers' concept of whole-person learning came about as a result of his criticism that traditional education considered that learning implied left-brain (cognitive) activity only, and ignored the contribution of

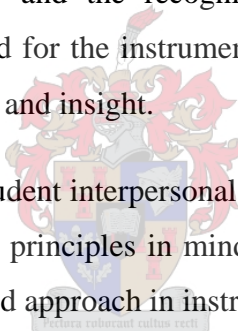


the right hemisphere of the brain (emotional, intuitive). He wrote that the left hemisphere of the brain emphasized the analysis of the details, whereas the right hemisphere reacted to the essence of something before it understood the details. Consequently, he maintained that without the recognition of the involvement of the right hemisphere of the brain as well, traditionalists neglected to see the involvement of the *whole person* in the learning process. In his view, significant or experiential learning implies a combination of the logical *and* the intuitive, the intellect *and* the emotions, the concept *and* the experience, the idea *and* the meaning. He observes (1983:20): ‘when we learn in that way, we are *whole*’.

### 3.7 SUMMARY

All these humanistic principles, and especially Rogers’ views, such as providing a climate conducive to positive growth, participation of the client/student in a person-centred milieu, a holistic view and the recognition of the uniqueness of each individual, serve as a background for the instrumental teacher who wishes to pursue this approach with understanding and insight.

In the next chapter the teacher/student interpersonal relationship will be described and discussed, with these humanistic principles in mind. This will ultimately lead to the examination of the student-centred approach in instrumental teaching in Chapter 5.





# CHAPTER 4

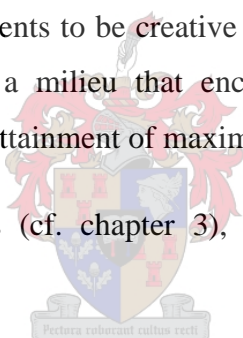
## THE TEACHER-STUDENT RELATIONSHIP

*‘The teacher is attempting to develop ... a quality of personal relationship with students that will permit these natural tendencies to come to their fruition.’*

Carl Rogers (1983:127)

At the core of the student-centred approach (cf. chapter 5) lies the interpersonal relationship of lecturer and student. The quality of the interaction in a one-on-one instrumental lesson should afford students the freedom to be authentic and to be able to communicate openly with the teacher. Such a psychological climate will provide the conditions necessary for students to be creative and spontaneous, and will ensure that students are motivated in a milieu that encourages optimal learning, while continually striving towards the attainment of maximum student potential.

Based on humanistic principles (cf. chapter 3), these and related areas will be investigated in this chapter.



### 4.1 Studio instruction/one-on-one teaching

#### 4.1.1 Definition

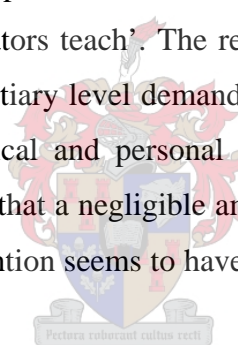
Kennell (2002:244) defines studio music instruction as: ‘... a deceptively simple term that represents an extremely complicated professional practice.’

In light of this statement, the writer of this thesis considers that one-on-one teaching can be seen as a unique occurrence in education, although it is an accepted norm in the tuition of instruments and voice. What makes it complicated? At primary, secondary and tertiary levels there are the obvious musical aspects of technique, style and interpretation, which, in themselves, can be complicated. In addition, the fact that there are so many variables in one-on-one teaching and in the developmental and psychological aspects involved in an interaction between two people, can give rise to unforeseen possibilities. There is no blueprint here.

Unlike other university lectures, the instrumental one-on-one lesson is not structured in the same way. Although there is obviously some kind of structure, relevant to this type of teaching, the emphasis lies here in the flexibility within those structures. The reason for this is two-fold:

- The very nature of the one-on-one lesson can be seen as a singular situation because of the uniqueness of each individual student and his/her needs. Each student's abilities, goals, work ethic, subjective reality, and so forth, largely determine the progression and pace of lessons;
- A one-on-one interaction presents the teacher with a different type of teaching challenge, because of its distinctive nature and because this situation tends to be more complex.

Bowman (2002:63) is of the opinion that 'the kind of interaction has profound importance on how music educators teach'. The relationship in one-on-one teaching of instrumental lessons at the tertiary level demands investigation, as the educational aspect and the success of musical and personal growth can largely hinge on the interaction itself. It also appears that a negligible amount of research has been carried out at this level, while more attention seems to have been paid, chiefly, to the primary and secondary levels.



#### 4.1.2 **Studio instruction versus class teaching**

Young et al. (2003:151) conclude from their research (cf. chapter 5.3.1) that the teaching strategies used in one-on-one teaching are different from those used in class teaching. This strengthens the philosophy of this thesis and provides further motivation for research into psychological aspects of individual teaching. The teacher, according to Froelich (1992:561), strives for individualized objectives that are dependent on and appropriate to the learner's abilities and motivations. She points out that in both individual and class teaching, there are two main focuses, the first being the teaching of performance skills, while the second is the development of conceptual skills. She has ascertained that there has been debate by instrumental and vocal teachers about which of these two should be taught by them more often. The researcher of this thesis is not in agreement with the proposition made by Froelich. It

seems evident that in the studio at the tertiary level, and in accordance with Rogerian principles, it is vital that both the teaching and development of performance *and* conceptual skills together form an integral and an inseparable part of the learning process, thus creating whole-person learning.

#### 4.1.3 The importance of the relationship in studio teaching

This researcher believes that productivity and musical development in instrumental lessons are largely dependent on a good working relationship between teacher and student. The quality of their interaction will determine the effectiveness of their working relationship and will ultimately affect positive and constructive progress, change and development. Therefore, this interaction has more impact than it does in a class situation.

Egan (1994:47-48) observes that the relationship should be seen as means to an end. According to him, the focus should not merely be on the relationship itself, but it should serve as a tool through which the two parties can work and realize their short- and long-term goals. From a Rogerian point of view, the relationship is paramount (cf. chapter 3.6.2.5.2). Grounded on mutual respect and trust, with a freeing climate, the characteristic of the student-teacher interaction will encourage freedom of expression, experiential learning, and the discovery of student potential. Ultimately this will lead to student independence from the teacher.

Contrary to Egan's viewpoint, Kennell (2002:252) believes that human interaction is possibly the most crucial aspect of studio instruction. He maintains (2002:253) that there has been relatively little research on the dyadic relationship of teacher and student in one-on-one music teaching. He writes: 'Teaching in the music studio offers an ideal laboratory to study expert problem solving'.

Kennell (2002:243) cites a study by Bloom<sup>19</sup> on one-on-one teaching. Bloom (1985:9) is of the opinion that since individual accomplishment is central to this kind

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19. In conjunction with other researchers at the University of Chicago, Bloom (1985:3-4) conducted a four year study on the development of talent of individuals in a cross section of interpersonal fields. Among the subjects used were concert pianists. They investigated what contribution the role of significant others played in the teaching, motivating, and supporting of these individuals to reach their full capabilities and potentials.

of teaching, the quality of the interpersonal relationship and the ability to empathize (1985:8) are integral to student success.

According to Kennell (2002:243), some had considered one-on-one teaching traditionalists to be ‘deviant’, claiming that this teaching approach was not compatible within the traditional education research. At the same time, there has been a growing interest in this kind of teaching across disciplines, other than one-on-one music teaching.

It appears that although teachers seem to be aware of the significance of psychological factors in one-on-one-teaching, little research has been carried out regarding this, according to Mackworth-Young (1990:73). However, researchers such as Hallam (1998), Creech & Hallam (2003), Jørgensen (2000) and Gustafson (1986) have been investigating aspects of one-on-one music teaching in the last number of years. In this writer’s opinion, it is important and indeed valuable to investigate why this kind of teaching poses such a psychological challenge to teachers themselves.

## **4.2 The uniqueness of the individual**

Jørgensen (2000:68-69) points out that in a different type of approach, such as student-centred teaching (cf. chapter 5), the teacher has to adapt to each individual student and recognize his/her uniqueness and differences. However, he makes a valid point when he states that not all students require the same type of independence and that some students might not respond to a more personalized approach at all, preferring a more distanced and objective stance from the teacher.

The writer of this thesis believes that by respecting their uniqueness, the instrumental teacher would be able to assess how much independence to give students. This will vary from student to student. However, it is vital that the instrumental teacher should have as a goal the ultimate freeing of students to be independent of him/her and to be able to be self-reliant.

Weirich (1990:55) maintains that every new student provides the teacher with the potential for a rewarding personal and musical relationship. He believes that it is important to recognize individuality – a quality, uniquely characteristic of each person.

By implication this would refer, in this writer's opinion, to both the student's personal and musical uniqueness. It is vital for the teacher to work according to each student's needs and abilities. There is often a tendency for teachers to make clones of their students and ignore the fact that it is necessary to respect and value each student's unique way of expressing themselves at the instrument.

While Tait (1992:525) points out that teachers should be able to overcome student stereotypes, Bowman (2002:68) compellingly suggests that 'in an authentically ethical encounter, one encounters things in their concrete particularity rather than as instances of the familiar'. The writer of this thesis concurs with Weirich, Tait and Bowman who imply that the recognition of the uniqueness of each individual student should be acknowledged. In this way students are not stereotyped, which would be inappropriate in a humanistic approach to one-on-one teaching, and, therefore, to the philosophy of this thesis.

### **4.3 The inter-personal relationship**

#### **4.3.1 The nature of the teacher/student relationship**

As well as being complex, the instrumental lesson is multi-layered and multi-faceted. Awareness by the teacher of all these levels, their permutations and variables, and their psychological implications, is essential.

A close bond develops between teacher and student. The nature of the teacher-student relationship is more likely to vacillate at the tertiary level than at that of primary and secondary level teaching. Persson (1995:10) observes that most students consider that the instrumental teacher fulfils the role of the 'musical parent'. Commenting on this, Creech & Hallam (2003:36) maintain that while the university student is seeking autonomy from the parents, he/she is in need of a relationship that is both mentoring and more personal at this stage.

Adler & Rodman (1994:195) point out that too personal a relationship could be problematic and the teacher needs to question how personally involved he/she ought to become with students. The writer of this thesis believes that Adler & Rodman make a valid point; the teacher should be aware of the reason for personalizing the relationship in a student-centred environment. Chiefly this would be to provide the

teacher with a holistic perspective of students and of their individuality in order to understand student behaviour. Thus, the teacher would be able to empathize with and be accepting of students as human beings, be more insightful about when and how much positive reinforcement is required, how to provide assessment and feedback, how to set goals and how to pace students. To become too involved in their personal lives is not the idea of a humanist/Rogerian approach to instrumental teaching. As with client-centred therapy, there is a certain intimacy in the dyadic interaction, but the teacher has to be aware that the parameters of such a relationship are clearly presented and set out by him/her to students in order to preserve their professional, yet warm relationship.

The humanistic approach stresses that which is intrinsic to an individual (Maslow, 1971:162). Using this as a model, the studio teacher, would, thus, be able to ascertain student characteristics, learn about their personalities, discover what motivates them, their inner resources, and what would be required to build a sense of self. An assessment could be made about what is needed for validation and affirmation, which would be given according to the unique needs of each student. As Rogers (1983:191) points out, the creation of a student-centred, human interaction moves away from the traditional authoritarian approach to one that embraces student empowerment. In this way an interpersonal relationship could develop, which would effectively lead to the pursuit of their goals and their striving towards self-actualization.

This kind of relationship can be viewed as a 'social setting', according to Taetle & Cutietta (2002:285), because any interaction between two people is considered to be so. Sosniak (1985:497) considers that learning is typically an interpersonal activity and that the role of families, teachers and peers is crucial to what and how an individual learns and the length of time he/she continues the learning process.

According to Kennell (2002:244), this type of interaction presents a typical dyad of teacher and student. This is also referred to by Jones (1975:46) who states that this interaction is simply an extension of the parent-child relationship. This statement appears to be contradictory to that of the Rogerian model. As expressed in this thesis, while the teacher is the authority in the lesson, he/she is not an authoritarian. If the student is to have a participatory role in the lesson and the freedom to express him-/herself, Jones' statement could be interpreted as reverting back to the traditional

model (cf. chapter 5.1.1). What would also determine whether Jones' suggestion is of significance in a student-centred setting, would depend largely on the individual student, and the ability of teacher and student to interact as adult to adult, as favoured in the Rogerian model. There might, however, be times when the parent-child interaction will be necessary; perhaps where there is too much freedom and not enough discipline. This would have to be assessed by the teacher during the course and development of their relationship and his/her growing understanding of each student as a unique human being.

According to Creech & Hallam (2003:29), the teacher's perspective largely determines the nature of the relationship through his/her own frame of reference. The teacher's prior relationships with his/her own teachers could have a profound effect on the manner in which he/she interacts with a student. Hallam (1998:229) suggests that little is known about the interaction of teacher and student. Despite this, she states convincingly that the nature of both the relationship and the teaching is critical in establishing the level of expertise the student might be able to achieve (cf. chapter 4.1.3). The researcher of this thesis believes that by implication, this would also contribute to the facilitation of the unfolding of the student's potential. In addition, this would assist with the motivation, the empowerment and the self-esteem of the student.



In late adolescence/early adulthood, or what Hallam (1998:230) refers to as the third phase<sup>20</sup> of development, students begin to find their own work ethic, identifying and solving their own problems. They learn to become independent thinkers. She points out that at this stage an important factor in their optimal development is the teacher-student relationship. In her view, the teacher not only focuses on the musical development of the student but also plays a role in the development of each student's personality. She adds that when a teacher-student relationship is not developed, the peer group becomes more influential. This is worth noting. Often when the

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20. Hallam (1998:229-230) refers to three phases in the development of pupils that are comparable/parallel to the definition of learners in the primary, secondary and tertiary levels respectively. The first phase is concerned with the generation of interest and enthusiasm. Phase two is focused on systematic acquisition of knowledge and skill development. The final phase occurs when students are ready to commit themselves to music. Sosniak (1985:434) refers to these three phases as well.



relationship is not functioning as ideally as it might, students turn to their peer group for support.

It would be valuable to investigate three further theories in this regard (cf. chapter 6.3). They are Transactional Analysis<sup>21</sup>, Flanders' Interactional Analysis<sup>22</sup>, and the Myers-Briggs Indicator<sup>23</sup>.

#### 4.3.2 The significance of the relationship

Jorgensen (1998:55) maintains that the collaborative teacher-student decision-making and agreement on expectations will affect the intensity of the co-operation or conflict between the two parties. Heed should be taken of this statement. This also stresses the point that, because there are individual differences between students, the perceptive teacher would understand what is required for each individual's expectations, goal- and decision-making.

Hallam (1998:230) stresses that the relationship of teacher and student in the third stage, i.e. at the tertiary level, is an important factor for optimal development. Should their interaction not be developed in an appropriate manner, Hallam suggests that students tend to defer to their peer groups and be influenced by them. She also makes the valid point that the relationship is equally important, despite the level of the ability of each student.

The researcher of this thesis considers that there is no doubt that during their relationship, both teacher and student have an effect on and influence each other's growth and development. This could be positive or negative. Furthermore, the relationship could be regarded as *symbiotic*, as it offers scope for change in both teacher and student.

It is interesting to reflect on Rogers' (1983:133) reference to teachers as being 'catalysers'. This researcher does not agree with him, since the term 'catalyser' implies that while causing another person (or scientifically, a substance) to change,

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21. Berne, E. (1964). *Games People Play. The Psychology of Human Relationships*. Middlesex: Penguin.

Stewart, I. & Joines, V. (2002). *TA Today: A New Introduction to Transactional Analysis*. Nottingham and Chapel USA: Lifespace Publishers.

22. Flanders, N.A. (1970). *Analyzing Teaching Behavior*. Reading, MA: Addison-Wesley.

23. Briggs Myers, I. (1995). *Gifts Differing. Understanding Personality Types*. Palo Alto: Davies-Black.



the catalyser does not undergo any change itself. Hence there is a preference for the term ‘symbiotic’.

#### 4.3.3 Interpersonal dynamics in the relationship

Covey (1989:188) maintains that for an effective interaction to take place with others, it is necessary to create and care for a relationship that has a balance between open communication and positive interaction. This correlates with Rogerian principles. Furthermore, she is of the opinion that the significance of the teacher-student relationship and a positive, interpersonal dynamic therein is essential. Mutual trust and respect, working toward a common goal, as well as a healthy interaction and dialogue, are likely to promote a sound working relationship.

According to Gustafson (1986:130) interpersonal dynamic theories, while being an integral part of research in psychology, psychiatry and social sciences, have not been applied in a systematic way to one-on-one teaching. Perhaps, she suggests, this is because traditionally, an aim of one-on-one music teaching has been to assess and promote ability. Gustafson (1986:131) makes three valid points to motivate why interpersonal dynamics need to be considered in one-on-one teaching. They are:

- The comprehension of some psychological dynamics can assist teachers in their interactions with their students;
- Adopting the language of psychology can distinguish between curriculum and personal inclinations;
- Even though experienced teachers often have intuitive insight into psychological matters, psychodynamic aspects can help to broaden their ideas in this area.

Schön (1987:101) maintains that in a studio setting coach<sup>24</sup> and student bring a unique and specific type of dialogue to the situation. Schön (1987: 17) draws attention to the fact that the function of coaching could be seen as being controversial, since where students are not particularly gifted, they may not be able to be sufficiently initiative to

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24. ‘Coach’, and not ‘teacher’, is the term of preference for Schön (1987:17). He clarifies this in his emphatic statement that ‘a student cannot be *taught* what he needs to know, but can be *coached*’. Roger’s term ‘facilitator’ could be seen as being interchangeable with ‘coach’. It is worth noting that Schön is aware that the function of a coach could be seen as controversial. Where students are not particularly gifted, they may not be able to be to exhibit sufficient initiative to be fully participatory in their learning process.

do this. Schön (1987: 17) highlights the fact that the function of coaching could be seen as being controversial, since where students are not particularly gifted, they may not be able to be sufficiently initiative to do this.

#### 4.3.4 **Inter-psychological and intra-psychological type interactions**

This researcher believes that interactions with others are vital, since it is through these that learning takes place. Information, gathered from another, helps to build an individual's frame of reference, an appreciation of which can be used in subsequent interactions.

According to Wiggins (2001:12) there are two levels of interaction that occur, one being the inter-psychological, the other, intra-psychological. These are highly relevant to this thesis and will be described below in the manner that Wiggins has used.

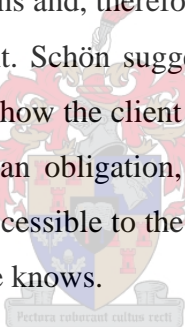
- **The inter-psychological level** is the way in which people interact with each other, where one person is the 'expert', i.e. more knowledgeable than the other, where skills are developed, and the 'novice' is encouraged to work independently;
- **The intra-psychological level** is the manner in which individuals internalise what they have learned from a significant other at the inter-psychological level, ultimately leading to independent functioning of that person.

#### 4.3.5 **Reflection in action**

Schön (1983:50) describes the process of 'reflection-in-action' as being central to the way professionals 'sometimes deal with situations of uncertainty, instability, uniqueness and value conflict'. Reference (cf. chapter 5.4.2) will be made to the teacher's need to reflect on his/her behaviour and skills in the interaction with his/her students. Schön (1983:345) maintains that reflective practice demystifies the general assumption of professional expertise, emphasizes human values and interests, and subscribes to, what Schön (1983:50) calls '*knowing in action*'. He suggests that this implies that knowing *how* is *in* the action, rather than *knowing* how. He believes (1983:55-56) that when musicians play together, they are involved in *reflection in*

*action* as the music is understood and interpreted. There is spontaneity and an element of surprise as the music unfolds and begins to make sense.

Moreover Schön (1983:55-56) proposes reflective practice as an alternative to the traditional epistemology<sup>25</sup> of practice, which, in his view, provides the potential for coercion. Schön (1983:345) refers to the traditional view where a professional claims that he/she 'knows'. In such an instance, there is the likelihood of the imposition of the practitioner's/teacher's ideas on the client/student. The consequence of this could be that such a teacher will adopt a controlling manner in the situation, and will probably not recognize the other party as being human and worthy of his/her respect. Schön (1983:295) maintains that the reflective practitioner's relationship with the client takes the form of reflective interaction, and 'a reflective conversation'. Such a practitioner recognizes that his/her expertise should be meaningful. Furthermore Schön (1983:295) makes a significant observation. He points out that the practitioner needs to be aware that his/her actions and, therefore, his/her intended meaning may be interpreted differently by the client. Schön suggests that is the responsibility of the professional, therefore, to discover how the client interprets the professional's actions. Additionally, the practitioner has an obligation, in Schön's (1983:295) opinion, to make his/her own understanding accessible to the client, implying that there would be a need for reflection on what he/she knows.



The researcher of this thesis believes that Schön's views strengthen the argument for the teacher/student relationship and student-centred teaching which have their foundations on Rogerian principles. With the acknowledgment that the patient/client/student has the capacity to participate together with the doctor/therapist/teacher in their interaction, the practitioner would be recognizing the dignity and worth of human beings and further reflect that his/her behaviour would be clearly understood by the client's/student's unique frame of reference.

#### **4.4 Building the relationship**

As previously indicated (cf. chapter 4.1.3), both the professional and the personal aspects of the teacher-student relationship are inextricably linked. Taking into

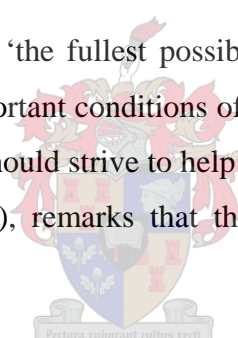
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25. Epistemology, according to Bowman (2002:69), refers to contemplative knowledge. Richardson & Whitaker (1992:549) are of the opinion that epistemology is involved when the critical thinking process occurs and the decision-making is temporarily suspended.

consideration the abilities of each student, the effectiveness of every interpersonal contact will determine the effectiveness of musical growth and development. It is necessary, therefore, to draw attention to factors, which help to build the interpersonal relationship, one of the most important areas in the dynamic between teacher and student. Each relationship between teacher and student in one-on-one teaching is a singular experience. In the interaction with a unique person, the teacher becomes aware of each individual's particular capabilities and personality. In this regard, Montparker (1992:55) maintains that it is necessary for her to connect with each of her students as a human being and to discover his/her uniqueness.

It is essential, therefore, for the teacher to appreciate each student's personhood and his/her subjective reality (cf. chapter 3.5). In turn it would be necessary for the student to discover, where possible, the teacher's frame of reference in order to understand the teaching approach used.

Neuhaus (1973:170) writes that 'the fullest possible understanding between teacher and pupil is one of the most important conditions of fruitful teaching'. While Wiggins (2001:9) believes that teachers should strive to help students to build 'a shared context for learning', Wagner (1982:15), remarks that they would be required to build a mutual vocabulary.



In building their relationship, the researcher believes that mutual understanding would establish a rapport between them and provide a supportive relationship. In this way they could work co-operatively and collaboratively, rather than by coercion, and could communicate freely, while exchanging ideas and opinions.

It is necessary to bear in mind that the teacher-student relationship is a work in progress. It is a continually evolving and challenging process. During the time they work together, it is likely that they will experience highs and lows in their interaction. Any conflict that arises should be communicated, confronted, and resolved, where possible. The outcome of this should lead to a strengthening of the relationship.

Furthermore, the researcher considers that with the essential elements of genuineness, trust and empathy (cf. chapter 3.6.2.4), there is scope for the teacher and student to build a positive interpersonal dynamic.

#### 4.4.1 **Length of time taken to build the relationship**

Because of the uniqueness of each situation, the time taken to build each relationship will be as diverse as the diversity of each student and his/her needs. The teacher might have an almost instantaneous affinity with some students, resulting in a bond and dynamic developing between them almost immediately. With others it might take longer for them to connect. Rogers (1983:139) acknowledges this with his remark regarding the interaction between facilitator and learner, which is equally applicable to the instrumental teacher-student-relationship. He states that while there have been positive outcomes of building such an open and personal relationship, that, from his experience, this is not easily achieved with every person.

The length of time taken to build the relationship could largely hinge on a variety of significant factors, relevant to both teacher and student. They include variables in student personality types, students' sense of self, their capabilities, and the ability, or lack thereof, to interact with others, particularly with an authority figure. What will also play a role are both the teacher's and the student's subjective reality. Another key element is the teacher's personality, the willingness of the teacher to be flexible and to adapt to each student's uniqueness, teacher awareness of and sensitivity to student needs, and the manner in which the lessons are conducted.

#### 4.4.2 **Improving the relationship**

Improving the relationship is part of the building process and requires continuous work. As the teacher-student interaction evolves and develops, it will progress through various stages. It is the obligation of the teacher to review and reassess the interpersonal skills continuously. In this way teacher effectiveness and student receptiveness could be determined.

#### 4.4.3 **Conflict, confrontation, resolution**

According to Creech & Hallam (2003: 38), very little research has been carried out on conflict in one-on-one instrumental teaching.

In this writer's opinion, the potential for conflict in the teacher-student relationship is high, since there needs to be an understanding and consensus of expectations,

practising, musical taste, work ethic, and so forth. Through open communication, mutual trust, respect, and understanding, teacher and student may be able to avoid conflict, or at the very least, deal with it in a genuine, empathic and caring manner (cf. chapter 3.6.2.4).

When issues arise, it will be essential to confront and resolve these, on both a personal and professional level. If avoided, the outcome could lead to misunderstandings, and a breakdown in communication. This could cause a ripple effect, with resultant issues, such as the detrimental suppression of latent emotions and the demise of the relationship.

Attention should be given to the fact that there is usually an appropriate time to confront these problems, and a perceptive, instinctive teacher will have some idea when this should take place. Sometimes it may be more ideal to manage conflict resolution outside the studio, away from the locality where problems have occurred, although mostly they can be dealt with in the studio.

Among other things conflict could arise as a result of a breakdown in the relationship, a personality clash, lack of communication, or as a consequence of a musical problem e.g. perception by students that they are not receiving sufficient technical and/or interpretative input from the teacher. Therefore it is vital that the teacher attempts to seek out the root of the problem using his/her own perceptive skills or by confronting the student by means of open communication.

Hallam (1998:242) makes a valuable suggestion. She maintains that the teacher could try to anticipate some problems before they occur. She sees this as a useful strategy. It is worth noting that such confrontations are usually initiated by the teacher.

Having made every attempt to improve and restore the floundering interpersonal relationship, and having concluded that it is irredeemable, it may ultimately be necessary for the teacher to suggest that a student transfers to another teacher.

## 4.5 Communication

Creech & Hallam (2003:32) have concluded that a basic and essential element of effective teaching is good communication. There is no blueprint for good communication as there are so many variables in the relationship.<sup>26</sup>

### 4.5.1 Definition

There are many definitions of communication. For the purposes of this thesis, interpersonal communication can be defined as ‘the process of human beings responding to the face-to-face symbolic behavior of other persons’ (Adler & Rodman 1994:5). From this definition, it can be deduced that, in an interpersonal relationship, communication is the transmission of thoughts, ideas, and feelings from one person to another, and the subsequent interpretation of those thoughts, ideas, and feelings by another person.

Kennell (2002:251) maintains that the use of a unique discourse, a social language, exists between teacher and student. He refers to the use, by both parties, of gestural and verbal language. He draws attention to the fact that, while the teacher directs the dialogue, the student is a full participant therein. He comments that the type of communication they use is spontaneous and further describes that their use of language could be problematical. In this researcher’s opinion, it can indeed become problematic if both people involved in the relationship do not listen to or observe one another attentively. The teacher, especially, should listen to what is *not* being said and should also pay attention to students’ non-verbal communication, such as body language.

### 4.5.2 Three types of communication in instrumental lessons

There are basically three types of communication employed in instrumental lessons. They take the form of *musical, verbal and non-verbal dialogue*.

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26. The interaction of human variables within the musical context is highlighted by Creech & Hallam (2003:40-41) as background factors, such as personality, attitudes and values, internal influences, such as style of leadership, use of language, interaction, style of decision making; and consequences, such as problem solving, exchanging of information, interpersonal relations and growth.



Jørgensen, (2000:69) makes the salient and obvious point that both verbal and musical dialogue are used interchangeably in the studio. He maintains that whichever way the teacher chooses to communicate at a given moment in a lesson should be expressed as clearly and as concisely as possible. He believes that communication should be used in the best way in order to convey what is meant to the student, and also, according to the writer of this thesis, what is most beneficial to the student at the time.

This writer will highlight briefly both verbal and non-verbal communication, according to Tait's definition thereof.

#### 4.5.3 Verbal communication

Tait (1992:526) states that there can be in no predictable patterns of vocabulary usage and that language in the teaching studio can be divided into three categories<sup>27</sup>. These categories are derived from a theory of verbal and non-verbal strategies which he refers to as 'sharing' (Tait, 1981:124). They are:

- Professional: from the music itself, i.e. technical (e.g. articulation, legato), conceptual (tone, rhythm), or aesthetic (balance, intensity);
- Experiential: helps to integrate musical knowledge with personal experience of that knowledge, i.e. imagery (e.g. words having colourful, pastoral, religious connotations), metaphor (words evoking emotions or movement), analogy with living processes (e.g. cohesion, stability);
- Vocabulary regarding the process of music: help to communicate processes that combine overt and covert musical behaviours in the lesson, (e.g. analyse, express).

#### 4.5.4 Non-verbal communication

Tait (1992:528) maintains that non-verbal communication in instrumental teaching can be useful in many ways. It can regulate the pace of verbal exchange, reveal emotional states, values and attitudes, and can influence behaviour and performance of others. He makes a valid point when he states that music makes significant use of

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27. These are derived from a theory of verbal and non-verbal strategies, as discussed by Tait, M.J. (1981). *Motivation and Affect. Documentary report of the Ann Arbor Symposium: Applications of psychology to teaching and learning music*. Reston: Music Educators' National Conference.

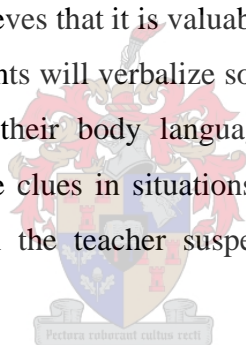


non-verbal-communication. This kind of verbal communication can occur in three areas. They are:

- Musical modelling in which teacher performance indicates what is required instrumentally;
- Aural modelling in which the teacher employs phonetic vocalization, such as humming and syllables, in order to convey meaning and to make points of emphasis in the music;
- Physical modelling, such as facial expressions, and gestures.

The pianist, Vladimir Viardo (Elder 1990:15), has remarked that communication through gestures sometimes indicates more than verbal communication does. This is so, and may also be unique to one-on-one instrumental teaching. Gestures can be valuable when there is no adequate verbal description of the explanation.

The researcher of this thesis believes that it is valuable for the teacher to observe body language closely. At times students will verbalize something, while, at the same time, convey another message with their body language. An awareness of this by a perceptive teacher could provide clues in situations where communication is not as ideal as it should be, or when the teacher suspects that students are conveying defensive attitudes.



#### **4.5.5 The effect of communication in the piano lesson and the development of the self**

This researcher believes that the manner in which the teacher responds to a student in the lessons can have an effect on their sense of self-worth, and can indicate, or not, their affirmation and validation by the teacher. If the teacher projects a judgemental demeanour, there is a likelihood of a negative reaction from the student that could become internalised, and possibly have a devastating effect as far as the student's sense of self is concerned.

#### **4.5.6 Further implications of communication for the instrumental student and teacher**

Rostvall & West (2003:219) have observed that teachers are generally more 'verbally active' than students in lessons. This observation echoes other researchers' comments.

Often teachers are not sufficiently aware of the extent of their verbal input. They suggest that perhaps lecturers could use more gestures, or demonstrate at the instrument when making a technical or interpretative suggestion. This does not imply, however, that there should be no verbal comment at all. What it suggests is that the teacher refines the extent to which he/she verbalises ideas and suggestions so that there is always time for students to play and express themselves verbally when necessary.

#### **4.5.7 Communicating a musical idea by demonstrating/playing it rather than by verbalizing it**

This seems to be a somewhat controversial matter. Tait<sup>28</sup> (1992:528-529) provides varying opinions about this aspect, sketching all sides of the argument. There are those that think that a teacher should never demonstrate at the instrument. Others consider that playing for students is worthwhile. The writer of this thesis is of the opinion that demonstration can be very valuable when trying to express to the student technical or musical details such as tone quality and gradation of sound, or a mood of a piece or the style of a composer.

#### **4.5.8 Understanding a student by communication through the music**

This researcher considers that at times that students communicate better through the way in which they play, rather than by any other means. Self-expression at an instrument might be easier for some students to communicate their thoughts and feelings, especially in this unique setting with an authority figure. Awareness of this can often provide an opportunity for the perceptive teacher to broach an issue, or a potential issue, with the student and, consequently, open up the possibility to express empathy as required.

#### **4.5.9 Four kinds of communication cited by Hallam (1998:235-236):**

- Declarative – the teacher assumes that the musical concept is understood ‘that phrase is in diminuendo’;

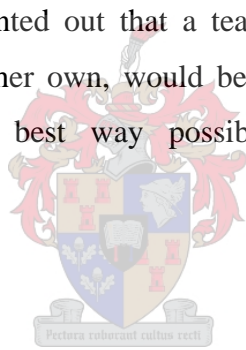
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28. Tait (1992:528-529) includes the views of Bandura, Rosenthal, Watts and others, as well as Gardner.

- Commands – used to establish whether a musical concept has been understood;  
‘play the phrase in diminuendo’;
- Questions – used to establish whether the musical concept is understood  
‘what does diminuendo mean?’;
- Non-verbal gestures – the teacher assumes that the musical concept is understood;  
‘fingers moving from an open to a closed position’.

#### **4.6 Certain factors for the instrumental teacher’s consideration that might have a psychological impact on students**

In the opinion of this researcher it is necessary to mention certain factors that might impact psychologically on students and consequently affect the interpersonal relationship. It needs to be pointed out that a teacher who adopts and makes the humanistic/Rogierian model his/her own, would be likely to be more aware of and manage these factors in the best way possible through open and genuine communication.



##### **4.6.1 Stress in lessons**

In this researcher’s view, signs of stress in lessons appear for various reasons. Some will be highlighted here.

- With the approach of examinations and concerts, tension and anxiety can arise in lessons. The teacher’s management of this can be valuable. Ways to relax away from the instrument, such as deep breathing, visualisation, and other activities can be suggested;
- When students have done little or no practicing, they can become stressed. According to Rogierian principles this could be discussed honestly and openly to avoid any negative emotion;
- Continually fighting against the time factor in teaching can result in teacher stress. There should be an avoidance of projection of this emotion onto the student, where possible;

- There might be a personality clash or misunderstanding between teacher and student that might not have been confronted or even acknowledged;
- A student might have an external problem that could cause stress in the lesson.

#### 4.6.2 **Tone of teacher's voice and clarity of communication**

It is important for the teacher to be aware of the tone of voice used when conversing with students. The tone of a teacher's voice can affect the response a student has to the teacher and to what is said. Often when a student requires discipline it is helpful to communicate softly, as this seems to have more impact. The teacher should avoid shouting or talking to a student with a shrill tone. This causes the teacher to lose dignity. Consequently the student will be inclined to lose respect for the teacher.

Often teachers are not consciously aware of the rate at which they communicate or the clarity with which they explain a concept or other matters to students. They need to talk slowly and clearly in order for students to fully comprehend what is being conveyed. With some personality types, a lack of listening or not understanding precisely what the teacher communicates can cause unnecessary complications.

With Rogerian principles in mind, teachers should become more aware of the manner in which they present themselves to their students in order to avoid resultant psychological issues.

#### 4.6.3 **Teacher's physical proximity to student**

The teacher should try to avoid standing too close to or hovering over a student during lessons. This becomes an invasion of a student's space, and can become inhibiting for some students. On the other hand if the teacher stands too far away, a student might interpret this as non-involvement or lack of interest on the part of the teacher. Therefore it can be said that it is essential to be sensitive to the uniqueness of each individual, and appreciate each one's unique needs.

#### 4.6.4 **Defence mechanisms**

This researcher believes that in a student-centred environment, with an open, nurturing and healthy psychological climate, the use of defence mechanisms should

be minimal. The reason for this is that where there is open communication and honesty, mutual trust and respect, a positive atmosphere and collaborative purpose, there will be no need for the student to have to present a defensive attitude to the teacher/facilitator. In such a milieu, both teacher and student can readily admit mistakes, and be eager to learn through them. However, the teacher should be aware of certain behaviours, which might have their root in defence mechanisms.

Gustafson (1986:131-132) states that there is a need to be able to identify the presence of defence mechanisms in piano lessons because of the nature of the dyadic interaction. She points out that this interaction, with its challenges, can bring about anxiety, which could be masked by such coping mechanisms.

#### 4.6.5 **Projection/transference**

Anna Freud (1937:128) maintains that projection is a defence mechanism and that this occurs when an individual transfers his/her inappropriate impulses or actions onto another in order to avoid self-criticism.

According to Klein (1960:7) projection implies placing one individual's impulses or feelings onto another, thereby achieving identification with the other person. She makes a valuable distinction between the terms 'projection' and 'introjection'. In her opinion, the former implies that while a second individual may absorb some characteristics of the person, the latter, implies that those characteristics become internalized, and have a profound influence on that person. She states that projection can have many ramifications and can be seen as having both a negative and a positive effect. She writes that this 'will depend on how balanced or persecuted we are whether this projection is of a friendly or hostile nature.'

Considering these ideas, the instrumental teacher should always be aware of the possibilities of projection by the student onto the teacher, and vice versa, in order to assess, on the one hand, what would be most beneficial to them in their interaction, and on the other, if defence mechanisms are used.

#### 4.6.6 Abuse in the lesson

In the opinion of Berg (2004)<sup>29</sup>, pedagogical violence, as he describes it, can be considered worse than physical abuse. He proposes that pedagogical abuse can range from physical abuse, such as manipulation, arrogance and discourtesy to incapacity or unwillingness to understand the student. It can also be argued that teacher attitudes, such as those of being controlling and patronizing, with a total lack of regard for another individual, as well as his/her opinion, can be construed as abusive.

Another form of abuse that is mentioned by Jones (2002)<sup>29</sup> is the use of mind games that he refers to as ‘the false self’. Not being authentic with students can certainly be classified thus. In addition, he convincingly presents other characteristics, such as arrogance, humiliation of students, and creating a cult following, as being abusive.

All these examples of abuse would be counter-productive to optimal student functioning and of students becoming full participants in their learning process. This would be unacceptable and inappropriate in a student-centred environment, and is characteristic of the traditional approach to teaching (cf. chapter 5.2).

Berg (2004)<sup>29</sup> points out that students are often unaware of such abuse, and this, in the opinion of this writer, can be seen as the greatest abuse of all.



### 4.7 Teacher attitudes

For the teacher/student interaction to be a sound, working and collaborative one, one in which humanistic principles are applied and experienced, the teacher would have to fulfil the conditions that Rogers has indicated (cf. chapter 3.6.2.4).

In addition, the teacher should be willing to embrace other attitudes that will afford him/her and the students the opportunity to interact in a psychological climate that will favour optimal learning and growth. Some of these will be described briefly.

#### 4.7.1 Adaptability/adjustment of teacher

When students are not given the opportunity to be participants in the learning experience, the interaction can be referred to as ‘asymmetrical’, according to Rostvall

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29. No page numbers available on the internet.

& West (2003:213). This implies that the teacher's focus is regulated by rules and habit, and little attention is apportioned to individual differences in each student. Adapting to the uniqueness of each individual requires a mind shift from the teacher. The teacher's personality, attitude and willingness to adapt could play a major role in success, or lack thereof, in the interpersonal relationship.

#### 4.7.2 Perception and awareness

This writer is of the opinion that by means of perception, sensitivity, insight and awareness, the teacher should be able to assess what is required for each student to flourish. It is obviously necessary to be aware of every student's strengths and weaknesses, which will be made clearer as the relationship progresses and develops.

McPherson & Zimmerman (2002:331) make a convincing statement about the value of student awareness of their own potential and limitations. Furthermore these researchers point out that students need to be aware of their short- and long-term goals, and how to interpret and tackle the tasks given. With open communication, and mutual trust and respect, these could be discussed and negotiated in the lesson.

#### 4.7.3 Nurturing

Like Rogers, DeLorenzo (2003:38) considers that a nurturing approach to teaching can be seen as 'a caring ethic in terms of the teacher-student relationship and as a call for excellence in teaching'. Klein (1960:7) maintains that projection should not imply that an individual loses a sense of his/her own identity. By implication, in the context of an instrumental lesson, characteristically Rogerian, the teacher has to ensure that empathy/understanding of a student, as well as Roger's two other conditions for a growth-promoting climate (cf. Chapter 3.6.2.4) are applied with Klein's idea in mind.

Gustafson (1986:133) proposes that in a nurturing capacity, teachers are inclined to project their own experiences onto their students. This indicates that the nurturing role of the instrumental teacher can also be a negative and destructive one.

In the view of the researcher, the counter-balancing of nurturing and the achievement of high standards and goals with that of continued assessment of the each student's needs is vital. A perceptive teacher will ensure that there will be an on-going

awareness of these factors during the development of their relationship and subsequent musical and personal growth.

#### 4.7.4 **Transparency**

Bowman (2002:68) refers to a paper by Geraldine Finn<sup>30</sup> who makes an interesting observation. She writes: 'The truly ethical encounter takes place only when one sets aside the comfort and security of preordained rules, regulations, and procedures ... Such an act requires openness and puts one in a position of vulnerability.' In an interaction where there is transparency and authenticity, the teacher should be prepared to take risks and to allow for spontaneity and openness. At the same time he/she should take responsibility, set goals, and work in a structured way, while being prepared to be flexible within the parameters of that structure.

#### 4.7.5 **Discretion and tact**

It is the opinion of this writer that, in an attempt to understand the personhood of each student, the teacher should show discretion and tact in the managing of issues and differences at all times.

#### 4.7.6 **Integrity**

This researcher believes that the teacher should not compromise his/her own value system in the relationship to suit the values of another. Consequently, his/her integrity remains intact.

#### 4.7.7 **Passion**

It is the view of this writer that the teacher needs to be passionate, not only about his/her instrument, but also about people, teaching and life.

### 4.8 **Teacher personality**

This researcher believes that in a teacher/student relationship that subscribes to Rogerian principles, the personality of the teacher is an extremely important factor. It is the teacher's attitude to students and a warm, caring, and empathic disposition that

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30. Finn, G. (1994). The space-between ethics and politics: or, more of the same? In Godway, E. & Finn, G. (Eds). *Who is this we? Absence of Community*. Montreal: Black Rose Books, 101-115.



will determine the state, progress and on-going growth of their interaction. It is more than likely that the teacher's personality will affect student attitudes to lessons, to the instrument, and to the teacher. All these factors will have an impact on their work ethic, their willingness to contribute and participate in lessons, and to their desire to learn. The teacher's personality and behaviour could have a profound psychological affect on students.

A study conducted by Persson (1994:224) shows that where a teacher has a strong, charismatic personality, students have a tendency to take less initiative in a lesson. Given that this would, therefore, not encourage student participation, it reinforces the premise that the teacher needs to be fully aware of the manner in which he/she comes across to the student.

According to Kennell (2002:245) two empirical studies focusing on teacher personality were carried out to ascertain the relationship between applied teacher personality type, as measured by the Myers-Briggs Type Indicator<sup>31</sup>, and teacher behaviour. The first study, by Schmidt (1989:258-271) showed that teacher personality variables might be important factors in teacher strategies, such as approval, rate of reinforcement, teacher performance and pace of instruction. The second study, by Donovan<sup>32</sup>, concluded that students who studied with extrovert-type teachers made more progress than those with introvert-type teachers. This is an interesting observation and worth noting.

## 4.9 SUMMARY

The significance of the interpersonal relationship between teacher and student cannot be emphasised enough. A successful and psychologically healthy teacher/student interaction lies at the very core of a student-centred approach, which will be discussed in Chapter 5.

Suggestions for further study regarding the interpersonal relationship will be given in Chapter 6.

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31. cf. footnote 15.

32. Donovan, A.J. (1994). *The interaction of personality traits in applied music teaching*. (Doctoral dissertation, University of Southern Mississippi, 1994). *Dissertation Abstracts International*, **55**, 1499A.

# CHAPTER 5

## STUDENT-CENTRED TEACHING/TEACHER AS FACILITATOR

*Then said a teacher, speak to us of Teaching.*

*And he said:*

*No man can reveal to you aught but that which already lies half asleep  
in the dawning of your knowledge.*

*The teacher who walks in the shadow of the temple, among his followers,  
gives not of his wisdom but rather of his faith and his lovingness.*

*If he is indeed wise he does not bid you enter the house of his wisdom,  
but rather leads you to the threshold of your own mind.*

Kahlil Gibran (1969:67)



### 5.1 Introduction

It appears that although teachers seem to be aware of the significance of psychological factors in one-on-one-teaching, little research has been carried out regarding this, according to Mackworth-Young (1990:73). Hallam (1998:232) notes that in recent times there has been more focus on lecturers' and students' understanding of one-on-one teaching at the tertiary level. According to her, the manner in which teaching is conducted is dependent upon the way it is viewed. It appears that teaching in its most basic form can either be:

- the transmission of knowledge, where the teacher takes an authoritarian stance in the piano lesson, and where the student's dependency on the teacher is encouraged, or
- by experiential learning, where the teacher is a facilitator, the student participating in his/her own learning process, and where there is a healthy interaction of ideas. This leads to student independence.

In this researcher's opinion, the former, also referred to by Allsupp (2003:28) as 'hierarchical', tends to be more structured, with the teacher having a controlling function, dictating the proceedings. The student is merely a passive recipient of the instructions given. While this approach often fails to recognize and respect the individuality of the student, this could also lead to the stifling of the student's ability to be free to communicate his/her ideas, to be his/her authentic self, and provide a platform for the growth of self-worth and self-esteem.

However, while the latter recognizes what the former ignores, the facilitative approach lends itself to the teacher and student engaging in a shared learning experience. There is a respect for the authority figure, but at the same time there is also respect, acknowledgement and validation of the student, and the contribution made by him/her to the learning process. Allsupp (2003:28) calls this approach a 'mutual' style of learning.

## **5.2 Traditional versus progressive teaching**

This researcher will refer to traditional versus progressive teaching in terms of one-on-one instrumental teaching, reflective of Roger's views (cf. chapter 3) and on other literature researched for the purpose of this thesis.

This writer believes that in the (Western) traditional sense, teaching of this nature implies an autocratic approach, where the teacher dominates the lesson and the student is not required to engage in the learning process, other than play the instrument as is instructed. The teacher is seen to be the purveyor of knowledge, while the student, in a highly disciplined environment, is expected to absorb the information transmitted, and reproduce the tasks assigned to him/her. In such an environment there is little scope for spontaneity and creativity, and the student becomes a passive recipient of the teacher's instructions that are subsequently reproduced at the instrument.

However, in a more forward-thinking, democratic environment, where the student actively participates in the learning process, there is a greater possibility for healthy interaction, and an exchange of ideas, which will lead to independence, development of critical thinking and problem-solving, and, ultimately, a stronger sense of the self.

In addition, this kind of approach lends itself to the humanizing of students, rather than the dehumanising tendency, peculiar to the opposing view. In such a forward-thinking situation there would need to be a student-centred focus, where the teacher has a facilitative role.

Bowman (2002:75) writes that 'dependency and dogmatism should be avoided'. In his opinion this type of approach focuses 'on imitative repetition to the detriment of educational ideals like independence, or the refinement of technical skills at the expense of curiosity, flexibility, and experimental-mindedness'. Reinforcing the position taken in this thesis, he maintains that teaching should be conducted in a supportive, rather than a subversive way. There should be caring and commitment, an openness and willingness to change, and an encouragement of spontaneity and resourcefulness in an unanticipated environment.

Ristad (1982:80) cautions that if a person has too much power, they cause themselves harm as well as the person over whom they exert it. This valid point should be taken into account and further motivates the ethos of the Rogerian approach.

### **5.3 Some other approaches to one-on-one instrumental teaching**

This researcher believes that it would be advantageous for instrumental teachers to be conscious of the fact that there are almost as many ways to approach one-on-one teaching as there are students. Recognizing the uniqueness of every student, such pedagogues need to respond to each individual in a way that encourages the maximising of optimal learning and development. By implication the teacher would need to be willing to adapt his/her approach to each unique student. Furthermore, he/she might be required to rethink and restructure a teaching style, originally adopted for a particular student, should it not be the most beneficial for that individual. It might be worthwhile to discuss with and enquire of a student what his/her assessment is of his/her progress, and whether an alteration in the teaching style is necessary.

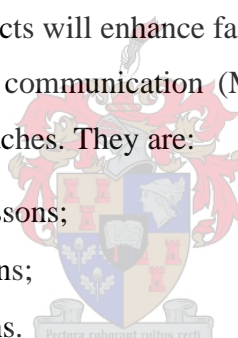
Some approaches will be highlighted here in order to sketch some teaching style possibilities and research. The main thrust and ethos of this thesis will remain the same, however, viz. a Rogerian modelled, student-centred approach, with the teacher in a facilitative role.

### 5.3.1 From teacher-led to student-led models

Young et al. (2003:142-143) specify the range of content and teaching styles proposed by MANA<sup>32</sup> from the traditional type, through the apprenticeship model, to the student-centred approach, i.e. from teacher directed, through peripheral student involvement, to full student participation, with teacher in a facilitative role.

Mackworth-Young's (1990:73 & 82) empirical research<sup>33</sup> on piano teaching evolved from developments within educational psychology in pupil-centred learning, negotiated learning, and the emotional aspects of education. She maintains that a more sensitive awareness of these aspects will enhance factors such as positive attitudes and motivation, and will encourage communication (Mackworth-Young, 1990:82). She offers three teaching style approaches. They are:

- Teacher-directed lessons;
- Pupil-directed lessons;
- Pupil-centred lessons.




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32. Young et al. (2003:139) were inspired to embark upon this research project by the publication of *Instrumental Teaching and Learning in Context* by the Music Advisors' National Association (MANA) (Bath, 1995). Their research of teaching strategies in instrumental teaching was conducted as an empirical case study in a music department at a university in England. They proposed a framework for instrumental teaching based on two models, 'areas of study' and 'teaching styles', the latter being more relevant to this thesis. Analysis of the perceptions of the teachers and their students in the study demonstrated that, predominantly, the master-apprenticeship style was employed. (cf. chapter 3.5.2)

33. Mackworth-Young (1990:76-78) made use of the Flanders Interaction Analysis Categories system (FIAC) to conduct an empirical examination of the teaching styles used with four subjects of secondary school age. From this study she concludes that the use of pupil-directed lessons to enhance teacher insight into psychological and emotional factors is recommended. (She videotaped recordings, questionnaires and contracts.)

Flanders, N. (1970). *Analyzing Teaching Behavior*. Reading: Addison-Wesley.

Mackworth-Young (1990:76) defines the *teacher-directed approach* as being teacher-dominated, where the student is subordinate and dependent on the teacher. She defines *pupil-directed lessons* as those where the student has total control in the lesson. Here the teacher might be asked for suggestions, but is never judgmental. The *pupil-centred approach*, as described by Mackworth-Young, is one in which the student's emotions and interests are paramount. In such a setting, in her opinion, the teacher needs to be sensitive to the student's preference for learning and for choice of repertoire. The implication of this, in her view, demonstrates that the use of student-directed lessons is to be recommended since they provide the teacher with insight into the psychological and emotional factors prevalent in instrumental lessons.

In the opinion of this writer, Mackworth-Young (1990:76) refers here to the *traditional model* with the *teacher-directed approach*, and the *student-centred approach* with *pupil-centred lesson*, which is the model she favours. It is the view of the writer of this thesis that *pupil-directed lessons* are not desirable, and individuals who encounter the term *student-centred* might not realise the distinction between this approach and that of *pupil-directed lessons*.

### 5.3.2 Master-apprenticeship model

Jørgensen (2000:68) writes that 'historically, the predominant relationship between teacher and student in instrumental instruction has been described as a master-apprenticeship relationship'. In such a situation the teacher is seen as a 'role model and a source of identification for the student'. Here the learning is mostly done by imitation. The student would merely receive and absorb information transmitted by the teacher. In this researcher's view the other position, described by Jørgensen, where the student is given an opportunity to take initiative and to develop independence seems to be the better option.

Uszler (1992:584) refers to the master-apprenticeship style of teaching as 'tutorial instruction'. She believes that the relationship between teacher and student in the music lesson presents the 'master-apprentice' tradition. She defines the 'master' as one who 'demonstrates, directs, comments and inspires', and the 'apprentice' as the 'disciple' who 'watches, listens, imitates and seeks approval. She does acknowledge,

however, that this authoritarian position would be open to criticism by those advocating a student-centred approach.

The master-apprenticeship model could serve as a springboard/stepping stone to introduce instrumental students, who have been taught in a more traditional, formalized way, to the student-centred/facilitative approach in lessons. This master-apprenticeship model is concerned with the development of knowledge and ways of being, according to Hallam (1998:234). Here the learner is initially considered to be a participant, but on the periphery. She remarks that skills are then developed and the apprentice is given increasingly more challenges. Eventually there evolves a mastery of techniques and tools at a more advanced level.

Making a significant point, Hallam (1998:234) claims that the individual music lesson provides the milieu for certain aspects of the master-apprenticeship model. She refers to the Zone of Proximal Development (ZPD). Vygotsky (1978:86) defines this as being 'the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers'. According to Hallam (1998:234) ZPD is the first level that is undertaken in isolation, while the second level occurs in social situations involving older and more knowledgeable individuals. She adds that the existence of a manageable gap in the ZPD is imperative, and suggests that it would be desirable to readjust the gap according to student progress from one week to the next.

This researcher maintains that while there might be a positive atmosphere in the lesson, the teacher still has a certain amount of control and directs the learning process in the master-apprenticeship model. Perhaps this is necessary for some students. The researcher would like to reiterate that regard for the uniqueness of each student is essential in order to determine the suitability of an approach for each individual.

Persson (1994:224) carried out an empirical study very relevant to this thesis. He examined clarinet lessons, given by a lecturer at a music department at a university in England. The purpose of this study was to examine how students are taught at the tertiary level. His motivation for this study was that, in his opinion, most teachers who



hold such a position are usually performers who possibly lack any teacher training, and are in such positions because of their performance abilities and proficiency. He was also interested to see how students responded. He explored what he refers to as ‘common sense’ teaching, the kind of approach used by the performer-type teacher, and whether it was successful or not. Persson (1994:236) concluded that it was essential to make a distinction between the role of the pedagogue, trained in teaching and learning skills, and that of the performer-teacher. In addition he concluded that such a distinction was rarely made in the traditional performance-type teaching at the tertiary level. Finally, Persson makes suggestions for teachers, which need to be considered, since they are valuable. They are:

- there should be a connection between social skills and teaching strategies;
- students should be encouraged to play longer in lessons in order to experience the music both aurally and emotionally;
- independence should be encouraged from the start and student initiative should be fostered.

Hallam (1998:234) concludes, however, that the apprenticeship model does not necessarily lead to student independence. In the opinion of the writer of this thesis, the student-centred model would be the ideal approach to foster this aspect as students develop into being fully participatory in their lessons, with the teacher taking a facilitative role.

#### **5.4 A student-centred approach/teacher as facilitator**

It is worth noting that Jean-Jacques Rousseau,<sup>34</sup> according to Hergenhahn (1997:186), considered that the optimal educational setting for a child was one that had a meaningful educational experience. Hergenhahn (1997:186) cites Rousseau as believing that education should not distort the natural impulses individuals have, and that it should provide a situation in which a child’s natural abilities and interests are nurtured. Rousseau, according to Hergenhahn (1997:186), was of the opinion that education should respond to each student’s interests and abilities. Rousseau believed that a child has vast natural resources of positive instincts, and that education should encourage these to become self-actualised. It is obvious to Hergenhahn, and to the

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34. Rousseau, Jean-Jacques (1726/1909). *Emile or Treatise on Education*. New York: Appleton.



researcher of this thesis, that Rogers' philosophy on education has similarities to that of Rousseau.

Moreover this researcher believes that, by means of a student-centred approach to instrumental teaching at the tertiary level, where the lecturer has a facilitative function, these inner resources can be released in a psychological climate that encourages authenticity, freedom and open communication.

The writer of this thesis would like to draw attention to the following:

The root of the word 'education' is the Latin word 'educere' (Simpson 1959:207), which means to *lead out*, while the root of the word 'instruction' is the Latin word 'instruere' (Simpson 1959: 316), which means '*to build into*'. These two opposing terms reinforce, in this researcher's view, the fact that the facilitative teacher in a student-centred instrumental lesson is able to truly educate.

#### 5.4.1 Definition

Roger's definition of a student-centred focus (cf. chapter 3.6.2.5.1), with teacher as facilitator, is the model on which this researcher bases her approach in this thesis. It is necessary to point out that a clear distinction has to be made between *pupil-directed* (cf. chapter 5.3.1) and *student-centred lessons*. This researcher cautions that there might be initial confusion about the two terms. She would like to stress that in student-centred lessons, neither the teacher nor the student has control per se, of the lessons. Rather they work collaboratively, exuding mutual respect and trust that ideally develops alongside the building and strengthening of their interpersonal relationship (cf. chapter 4.4).

#### 5.4.2 Other researcher's views on the student-centred approach

McPherson & Zimmerman (2002:332) define, in a concise manner, the important fundamental tenets of a facilitative approach in student-centred teaching. They describe it as one that encourages students 'to develop the kinds of goal-setting and monitoring strategies needed for them to be able to manage their own learning in ways that eventually will become self- rather than teacher-regulated.' By implication, this would demand of the student an understanding, that, while guided by the teacher,

he/she will progressively take more responsibility for his/her learning process and its outcomes.

Hallam (1998:237-238) maintains that this model of teaching and learning stresses the facilitation of the development of the intellect and personal autonomy. In her opinion many instrumental teachers do not consider the development of the intellect as their function. Their view is that they are simply teachers of performing skills. She states that the development of cognitive skills and independence of thinking does occur. She maintains that this supports the view that:

- Working with students holistically is particularly valuable in instrumental lessons;
- There is a need for the teacher to reflect upon and review his/her behaviour and skills in the interaction with the student;
- The facilitative approach will challenge the student continually and provide an environment conducive to growth, optimal learning and independence.

It is worth noting that Leonard Bernstein, described by Bartram (2004:23) as a 'passionate music educator', was in favour of a student-centred approach, which he believed encouraged discovery and excitement (2004:20). According to Bartram, Bernstein was supportive of a student-centred focus, and described this as being powerful.

In a student-centred focus, there is continuous striving for the student to reach his/her full potential and to move towards becoming a fully functioning person.

Neuhaus (1973:177-178) sums up so well what student-centred teaching means to an instrumental teacher. He writes that 'the teacher ceases to be a teacher in the narrow sense of the word and becomes a senior colleague endowed with greater experience and knowledge ... here professional teaching is gradually turning into real education ... far removed ... from the original, mainly dictatorial type based on obedience, on command and its execution, on discipline, the best example of which is the relationship between the army commander and the private'.

This approach, advocated by Neuhaus, considers students to be the focal point of instrumental lessons. Rogers (1983:188) points out that teachers who are willing to provide a student-centred focus have to be sufficiently secure within themselves in order to do this. Rogers (1951:27) maintains that this has to be a prerequisite for any person-centred or non-directive approach. Such teachers will be able to believe and trust in the ability of their students to think and learn for themselves, and to take responsibility for their own learning process.

#### 5.4.3 Democracy in the studio

As well as Rogers (cf. chapter 3.6.2.5.1), Egan (1994:61) believes that democratising lessons provides scope for the sharing of ideas between teachers and students. The pianist, Martha Argerich (Elder 1979:23) points out that this was the kind of approach she experienced with her teacher, Friederich Gulda. This implies that whether students' views are in accord with teachers or not, students are given unconditional acceptance, and are validated and respected. In this way teachers assist with the development of students' self-esteem, self-reliance, and self-worth, so that ultimately they can become confident, independent thinkers, performers, teachers, and musicians.

Democratic learning, a term used by Allsup (2003:27-28), is also the learning style employed in Rogerian-model student-centred lessons (cf. chapter 3.6.2.5). He maintains that democracy implies a collaborative teaching environment, which would further imply that the teacher and student interact in a climate where there is open discussion, joint decision-making, and mutual learning. Another valuable point Allsup (2003:31) makes is that, a democratic environment can potentially provide a basis for what Maslow refers to as 'self-actualization'(cf. chapter 3.6.1.1), or the Rogerian term 'a fully-functioning person' (cf. chapter 3.6.2.2).

DeLorenzo (2003:36) makes the compelling statement that democracy should imply a fundamental freedom where there is human dignity. As proposed by Rogers (cf. chapter 3.6.2.5.1), this is a given in a student-centred environment. DeLorenzo points out that such an environment has to encourage independent thinking and problem solving. She makes an important observation that both musical excellence and standards, and democratically based thinking need to be viewed on an equal footing.

This point stresses the fact that a humanistic approach to one-on-one teaching embraces democratic characteristics, such as mutual respect, trust and human dignity, as well as striving towards high standards and goals (cf. chapter 4.7.1).

In conclusion, democracy in lessons implies the empowering of students to have ownership of their learning process (DeLorenzo 2003:37), and providing a milieu, which encourages students to be authentic, to express their views, and have the freedom to communicate with the lecturer on every level, with regard to their learning experience and development.

## **5.5 A holistic view of students and the recognition of their uniqueness**

In the opinion of this researcher, there is the need for human beings to be studied as a whole, since this will help the teacher to understand student behaviour such as habits, attitudes and personality traits that make one student different from another. As has been described (cf. chapter 3.3.2), personalities consist of hereditary and environmental factors that are never reproduced, and are, therefore, unique.

The recognition, acknowledgement and awareness of student individuality or uniqueness cannot be discussed without referring to Leschetitzky. Described by Schonberg (1965:283) as being one of the greatest piano teachers in history, he taught famous pianists such as, Paderewski, Ignaz Friedman, Mark Hambourg, Moiseiwitsch and Artur Schnabel. According to Schonberg (1965:280), Leschetitzky did not believe in one method for every student. He was opposed to rigid teaching, and was convinced that each student was to be taught differently and uniquely. Leschetitzky's recognition of the individuality of each student was appreciated by his students (Schonberg, 1965:278). One of them, Gabrilowitsch confirms that Leschetitzky had an 'attitude' rather than a method, and that he encouraged this 'individuality' in all his students, according to Schonberg (1965:278). No teacher could be paid a greater compliment.

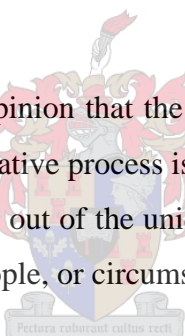
Neuhaus (1973:182-183) points out that working with individual students implies approaching the same piece differently with each student. The writer of this thesis believes that this would give a personal quality to each student's performance, which should reflect their own unique personality, characteristics, interpretation and skills.

This researcher believes that teachers should avoid moulding students into clones of themselves. This is highly unlikely to happen in student-centred lessons, where the teacher has a facilitative role, and the focus is on unique and individual needs of each student. By 'personalizing' (Egan 1994:53) instrumental lessons to students' resources, needs and abilities, teachers would be acknowledging each one's uniqueness.

As well as the recognition of the uniqueness of each student, a holistic view of students in instrumental lessons is essential.

#### 5.5.1 Creativity

Rogers (1961:350-351) is of the opinion that the core of creativity is its novelty. He writes: 'My definition ... of the creative process is that it is the emergence in action of a novel relational product, growing out of the uniqueness of the individual on the one hand, and the materials, events, people, or circumstances of his life on the other'.



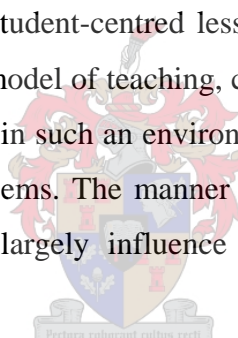
By implication the marriage of the uniqueness of each student with his/her own experiential framework will largely contribute to how creative each one can be. This strengthens the view that a perceptive teacher, who has a facilitative role in a student-centred setting, will be aware of the unique personality traits of each student. With such insight, the student could be encouraged to be more spontaneous and creative, or less, as the case may be. As their relationship grows, the teacher would be able to ascertain the capabilities of each student more easily. The most important factor is that the teacher needs to provide endless possibilities for students to feel free enough to be able to express themselves, without fear of reprisal.

## 5.6 The role of the teacher in a student-centred lesson

‘A leader is best  
When people barely know he exists,  
Not so good when people obey and acclaim him.  
Worst when they despise him.  
But a good leader, who talks little,  
When his work is done, his aim fulfilled,  
They will all say, “We did this ourselves”.

Bynner<sup>35</sup> (1962)

According to Rogers (1983:145), these words were those of the Chinese philosopher, Lao-Tse, a pupil of Confucius, who, in Roger’s opinion, was the best facilitator. Uttered approximately 2500 years ago, the writer of this thesis believes that these profound words are equally applicable to instrumental teachers of the 21st century who have a facilitative role in student-centred lessons. Such teachers, who distance themselves from the traditional model of teaching, could be perceived as leaders. This researcher believes that students in such an environment are led towards finding their own solutions and solving problems. The manner in which students are guided and steered by their teachers will largely influence whether the learning process is constructive and lasting.



Evans (1985:13) refers to the facilitative teacher as ‘teacher-enabler’. Writing about younger pupils, and equally relevant to tertiary level students, he states that ‘the role of the enabler is a fundamentally different one from the teacher-directed approach to an instrumental lesson. Questions are substituted for statements: pupils are not necessarily *told* things, but are often led towards them. The pupil’s personal opinions are valued and discussed, the pupil is invited to discuss the piece ... the teacher-

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35. The translation by Bynner (1962) as cited in Rogers (1983:145) is not available. However, the translation by Lin Yutang (1954:35) is available as follows:

Of the best rulers  
The people do not know that they exist;  
The next best they love and praise;  
The next they fear;  
And the next they revile.  
When they do command the people’s faith,  
Some will lose faith in them,  
And then they resort to oaths!  
But (of the best) when their task is accomplished, their work done,  
The people all remark, ‘We have done it ourselves.’

enabler will regard open questioning as fundamental to the teaching approach ... discussion and questioning should be central to each lesson.'

Students find themselves in a singular position in an instrumental lesson. It is likely that this is the only situation in which a student interacts on a one-on-one basis with a lecturer. The role of the teacher, according to Wiggins (2001:11), is to establish a productive environment in which individuals can thrive. In such an environment they are able to explore and learn for themselves. They are responsible for their own learning process, under the guidance of the teacher. The last point Wiggins mentions should be emphasised. There might be a misconception about student-centred teaching and learning with regard to the role of the teacher. The teacher's role is crucial and invaluable. The misconception may be that, as this learning style is at one end of the continuum, and the teacher-directed learning (cf. chapter 5.3.2) at the other, it would imply that the teacher hardly participates at all. As Wiggins points out, student-centred-teaching involves the exact opposite. She believes that the teacher has 'countless roles' in lessons, roles such as, coach, guide, organizer, and facilitator.

McPherson & Zimmerman (2002:327) make a convincing observation about personal, behavioural and environmental factors, which constantly change in a lesson as learning and performing occur. This strengthens Wiggins' statement about the variety of roles of a teacher. McPherson & Zimmerman stress that the teacher's awareness of this fact is essential.

The writer of this thesis believes that it needs to be made clear to the student that, where there is a student-centred focus, the chief role of the teacher will be that of facilitator, together with many other roles, as required for optimal functioning of the student. The degree to which the teacher uses these interchangeable roles will depend on each individual student and their needs. What works for one, may not work for another.

It can be assumed then that the teacher's role alters constantly in one-on-one instrumental teaching. It is incumbent upon the lecturer to be perceptive of every student's needs from a holistic perspective, thus establishing unique personality traits and characteristics during the building of the relationship. While these provide a fundamental understanding of each individual student, it is also necessary for the



teacher to be aware of possible fluctuations in student needs from one lesson to the other. These may be influenced by circumstantial, environmental or personal factors. However fleeting these may be, they need to be perceived, observed and assessed, if possible, particularly if they are likely to have an effect on student progress and development. How a teacher reacts to these issues, whether subtly or blatantly transmitted, will have an impact on on-going procedures and behaviours.

An important facet of the teacher's role is well expressed by Weirich (2003:13). He maintains that a teacher's function in one-on-one teaching is to assist in the nurturing of both the emotional and intellectual capacities of each student, albeit in a subtle way. This strengthens the holistic view of the Humanists, that in this way, all facets of the individual need to be considered when teaching.

Often students, who themselves have become teachers or performers after graduating from university, have remarked that their instrumental teachers have a lasting effect on them as human beings and professionals.

## **5.7 Aims of the facilitative teacher**

The major aims of the facilitative teacher will be highlighted here. The researcher has based them on the Rogerian model (cf. chapter 3.6.2.5.3) they are:

- To assist students towards positive and constructive growth and change, thus contributing to their holistic development;
- To democratize the lesson/learning process so that the student is thus empowered to participate fully and freely therein;
- To enable students to be proactive through taking responsibility for their own actions and development, and for the choices and decisions they make;
- To lead them towards finding solutions and making new discoveries. In this way students are assisted in the development of the skills required to become independent, self-sufficient, and self-reliant;
- To focus on a student-centred relationship in which the needs of students are primary, while those of the teacher are secondary;



- To stress a facilitative approach in which students are permitted to be significant participants in their own learning process and musical development;
- To foster student awareness of and sensitivity to all opportunities and resources available to them;
- To guide them towards the discovering, unfolding and releasing of their musical and human potential;
- To encourage, rather than coerce them, towards self-discipline and perseverance, commitment and motivation, self-assessment and self-appraisal;
- To build in them a sense of self, thereby enhancing their self-esteem, self-concept and self-worth through unconditional positive regard;
- To establish long- and short term goals, and to clarify expectations;
- To help them to experience their lessons as positive and enriching;
- To develop both cognitive and affective skills i.e. to develop holistically;
- To nurture a love for and an enduring enjoyment of music.

## 5.8 The psychological climate

In the view of this writer, the aim of a teacher should be to create a psychological climate in the studio, which will encourage students to strive towards reaching their full potential, and to provide a milieu for optimal learning to take place. This growth-promoting climate would present a safe, non-threatening environment, have a positive atmosphere, provide student validation when necessary, and build self-esteem.

For this to occur, the teacher should pay attention to the three conditions, proposed by Rogers (cf. chapter 3.6.2.3), in order to fulfil the requirements of a healthy climate. They are:

- Genuineness, realness or congruence;
- Acceptance, trust or prizing;
- Empathy.

Rogers suggests that such a climate would encourage ‘free and creative learning’ (1983:29). In the opinion of the writer of this thesis, this would provide an opportunity for students to develop both musically and as human beings.

### 5.8.1 Awareness

In addition to Roger’s three conditions, the writer of this thesis believes that teacher awareness should be considered as another element required for a healthy climate. Awareness implies that the teacher needs to be sensitive, discerning, instinctive and intuitive. Elder (1992:10) maintains that such a teacher will have ‘antenna raised,’ and be both perceptive and receptive.

Awareness is not only closely bound up with the conditions Rogers has mentioned, but is also strongly connected to Roger’s characteristics of the fully functioning person (cf. chapter 3.6.2.1). Teacher awareness of being open to experience, of living existentially, of trusting oneself, of the freedom to make choices, and of creativity is a necessity. In addition, awareness can provide more insight into other people’s personalities and characteristics. In this way teachers are able to appreciate, more fully, their students’ attitudes and emotions, and to understand how they think and process information. In addition, the more individuals make a conscious shift towards authenticity, removing any facades, and become their true selves, the more aware they will become. Thus instrumental teachers, in a facilitative role in a student-centred environment, are not likely to be judgemental of their students and their behaviour. Rather, teachers who are aware will attempt to find the source of students’ actions, to assess if there are hidden agendas or underlying factors, which have a contributory role, and to assist them if and where necessary.

Green (1986:50-51) refers to the power of awareness. He writes that ‘awareness shows and feels what works best for us...it can even locate specific problem areas, discover solutions, increase our options and facilitate instant changes. Not only can awareness help us through technical musical challenges ... it can also enhance our ability to be swept up in the music, to become one with it’. It can be argued that unsuccessful repetitive attempts at the performance of a phrase or a technical aspect of a piece could have negative psychological results, and could result in unnecessary tension in a lesson. Green (1986:43-44) maintains that the more individuals try, the

more anxious they become. Trying, he writes, arises from self-doubt and self-consciousness. Green suggests that instead of trying over and over, the individual should develop a greater awareness, an awareness that becomes transferred onto another aspect of the music. The result would be a shift towards relaxation, both in the body and in the performance.

Green (1986:28-33) refers to Galwey's<sup>36</sup> terms 'Self 1' and 'Self 2'. While Self 1 is the critical, interfering inner voice, Self 2 is the instinctive inner voice, which allows an individual to draw on and express inherent musicality in a relaxed, yet aware, manner.

This researcher would like to suggest that teachers, particularly in a student-centred environment, should make use of this concept for their students, where possible. This could result in more student awareness, and the ability to become more objective and optimistic about their own performances. In this way there should be a positive outcome, an outcome that would influence self-respect, self-esteem, and self-confidence.

Students should be encouraged to develop an inner locus of control (cf. chapter 2.5.4) and take responsibility for their actions, rather than projecting or transferring their faults onto another individual. An awareness of this could result in their becoming more self-sufficient and self-reliant, which will contribute positively to their development.

The writer of this thesis maintains that a facilitative climate can afford a teacher the opportunity to guide students to become aware of negative emotions, and how to overcome them. The first step would be recognition, the second, acknowledgement, and the third, acceptance. Management of these feelings would be the final step.

### 5.8.2 Freedom and discipline/striving for balance

Jørgensen (2000:70) maintains that consideration needs to be given to the manner in which students react to freedom. There is a need to question what kind of freedom would benefit students, as each one's growth and development, and ways of reacting

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36. Gallwey, W. Timothy. (1986). *The inner game of tennis*. London: Pan Books.

and interacting, are unique. Freedom in the learning process is a basic ethos of this thesis. However, there has to be a counter-balance with discipline.

This researcher believes that there needs to be a shared understanding of teacher and student about the work requirements, expectations and what is considered to be acceptable and appropriate behaviour. Boundaries and parameters need to be established in the studio. Above all, in a student-centred environment, it is vital that the teacher strives to maintain a balance between freedom and discipline.

Because of the varying permutations of individuals in instrumental lessons, the teacher needs to assess how much freedom can be given to each student by trial and error. The degree of freedom will be dependent on each individual. Flexibility, openness and awareness are three characteristics a teacher requires. In addition, he/she needs insight, sensitivity and perception to be able to be of value in the instrumental lesson. Thus the teacher will be able to explore what will most benefit each student, and will be able to provide a psychological climate conducive to optimal learning and growth.

### 5.8.3 Student potential

Rogers (1983:132-133) stresses that students have inner resources that need to be nurtured and released by teachers. In the opinion of the writer of this thesis, in traditional education this inner potential is likely to remain dormant.

The instrumental teacher, being in the unique position of teaching one-on-one, has person-to-person contact with each student. In a freeing climate, where there is nurturing, empathy, mutual trust and respect, students should perform better in this non-threatening environment. The insightful teacher will be afforded the opportunity to become acquainted with the students on a personal level. Because the students do not feel intimidated or inhibited in this milieu, and are able to be their authentic selves, the teacher should be able to ascertain and assist in the unfolding of student potential more easily than in a traditional teaching climate. As Rogers (1983:127) has suggested, the teacher can provide students with opportunities, and the freedom to use their resources, and ultimately direct their own learning and, therefore, their growth.

Egan (1994:146) views student potential or resources as 'building blocks of the future'. This implies that only with the release of student potential is the teacher able to assess what future possibilities await them, and, subsequently, guide them accordingly.

It is vital for the facilitative, instrumental teacher to focus on the release of student potential. The researcher will highlight certain factors that need to be considered in this regard:

- The discovery and release of student potential depends on each individual student, their personality, and their ability to communicate verbally and musically. Introverted students might pose a problem for the teacher, since they would be more difficult to reach;
- It might not be easy to make an initial assessment of the potential of new students. Teachers might have to interact with them for longer to ascertain their work habits, their musical background, and their cognitive and instrumental aptitude before appraisal;
- The student might have psychological issues that might or might not be clearly evident. These could hamper the discovery of student potential.

Green (1986:16) refers to mental interferences, which inhibit individuals from expressing their potential. He advocated that there are two games being played within people. *The outer game* is the one where obstacles are overcome outside of individuals in order to reach an outer goal, such as winning, playing well, or being successful. He, however, describes *the inner game*, as being the one where inner obstacles, such as self-doubt and fear, need to be overcome because they prevent individuals from experiencing their full potential. He supports the view that when players of the inner game eliminate mental interference, their outer game performance will inevitably become closer to their potential.

- Individuals, according to Green (1986:22), need to be challenged for development of potential;
- Knowledge of student potential is valuable to teachers when setting goals, since, according to Egan (1994:261), goals and teacher expectations need to be within student capabilities.

As Rogers (1983:124) suggests, teachers need to trust in the capacity of their students. Only then can they discover and release student potential, guiding them towards self-initiated learning and growth. It needs to be reiterated that only those who trust themselves, will be likely to have trust in others.

## **5.9 Teaching independence/autonomy**

Jørgensen (2000:67) believes that the question of student initiative and responsibility in instrumental lessons is a complex one. He poses the question whether this would promote ‘a narrow aim of learning’ or the antithesis, student autonomy. He points out that, although the latter would be desirable, it is, however, not the norm in practice.

As is shown in this thesis, student responsibility and independence will largely be determined by the quality of the teacher-student relationship and the way in which the interaction takes place. In addition, student practice sessions are, as Jørgensen points out, where most of the independent learning takes place. What he highlights in this regard is most valuable. In the practice sessions, students not only reinforce and consolidate what has been discussed and worked on in the lesson, but also discover ways and means to overcome technical and musical issues themselves. In so doing they develop problem-solving skills and critical thinking. They are also able to make their own assessments, and in this way the development of self-esteem and self-worth will be cultivated. At the following lesson there will be more likelihood of active student participation and a healthy exchange of ideas.

Jørgensen (2000:72) is of the opinion that ‘the developmental aspect of students’ independence and responsibility for their own learning’ demands pedagogues’ attention.

## **5.10 Scaffolding and fading**

Scaffolding, by definition, and as interpreted by this writer, means giving support to a student, and then allowing that student to be independent of the teacher. There are, however, other interpretations worth noting.

Wiggins (2001:14) maintains that scaffolding implies the support of the teacher or expert, for the student, or novice. It is, according to her, the teacher’s responsibility to

assess when the scaffolding or support becomes redundant to the student. By implication, Wiggins infers that at that stage, the student becomes independent of the teacher.

Hallam (1998:235) defines scaffolding as signifying the teacher's intervention in joint problem solving. The scaffold is erected to reach beyond the pupil's capabilities. It is temporary and removed when no longer needed.

Jørgensen (2000:71) refers to scaffolding as being a shift of responsibility from teacher to student. He points out that this concept is generally associated with Vygotsky's theory of 'the zone of proximal development'.

'Fading', a term used by Elliott (1995:280), can be defined, and, indeed, used as a synonym for scaffolding, and can, therefore, be interpreted in a similar way. He defines fading as being the gradual removal of teacher support as students learn to take more responsibility and begin to solve their own problems.

### **5.11 Empowering the student**

Jørgensen (2000:70) acknowledges that there has been limited research on differing approaches in establishing how much independence is given to students in instrumental lessons. There appears to be a continuum where these approaches range from total neglect to full acceptance of empowering the student to show initiative, take responsibility, and become independent thinkers and musicians. However, empowering the student in this way has to be carried out prudently. The amount of responsibility given to each student would depend on each individual and his/her unique ability to function optimally in the learning process. This reinforces the view that to understand each piano student holistically and in his/her uniqueness is vital to the teacher. Otherwise the empowerment of the student could become 'dysfunctional'.

Rogers (1983:18) indicates that empowering students implies that teachers have to allow students to learn.

### **5.12 Risk-taking**

As Rogers (1983: 24-25) has suggested, the traditional teacher does not take risks for fear of losing the authoritarian stance, of being vulnerable and for simply being

human. Rogers points out that some students, too, have facades in order to protect themselves from taking risks.

In this researcher's opinion, student-centred instrumental teaching offers scope for risk-taking, for creativity and spontaneity. In a freeing psychological climate, instrumental students should be encouraged to be risk takers, experimenting to solve problems in a variety of ways. This needs courage, and if a student is aware that he/she is prized, trusted and respected as a human being by the lecturer, he/she will sense that freedom to be who he/she can be.

According to Bowman (2002:68) an ethical interaction can only take place when both the reassurance and security of predetermined rules, regulations, and procedures are discarded. This would imply that it would be required of the teacher to embrace spontaneity, flexibility and the unexpected. Therefore, there should be an element of risk taking in the lesson, an exploration, an investigation, an enquiry, and an on-going search for new ideas, new strategies, and new approaches by the teacher. In addition, this attitude would hopefully become instilled in the student, which, in turn, would lead to healthy discussion and interaction between both individuals.

### **5.13 Experiential/significant/participatory learning**

This writer subscribes fully to the Rogerian view (cf. chapter 3.6.2.5.2) of experiential learning and to the suggestion made by Wiggins (2001:16). She suggests that experiential or participatory learning includes guided participation, mutual understanding of goals, student empowerment and direct involvement in the learning process.

Ristad (1982:132) states that students who are given the opportunity to participate in their own learning process, discover solutions for themselves and come to their own conclusions, will experience this as 'a personal triumph'. This would surely serve to build their self-esteem and lead towards their becoming fully functioning human beings.



## 5.14 Assessment and feedback

Whether positive or negative, assessment and feedback are essential. Assessment and feedback of the student's level and standard of work are vital in any teaching situation, and are largely contributory to student progress and success. In a one-on-one setting, this is crucial. By virtue of the unique nature of the instrumental lesson, the lack of any feedback would hamper student development and growth. This is also imperative after performances, examinations and the like.

Hallam (1998:128) makes some points worth noting with regard to feedback.

- Without feedback, it is unlikely that progress will be made;
- To be of any value, feedback needs to be detailed;
- In giving feedback, the teacher should use, as a starting point, that which has already been achieved by the student, and build on that;
- Feedback should always be constructive and be communicated in a positive manner.

According to the researcher, one of the most important aspects of feedback and assessment is that the teacher has to present them in a way that is always honest and constructive. Attention should be given to the attitude of the teacher and the manner in which he/she presents these. A teacher whose philosophy is based on humanistic principles will ensure that the student will never be dehumanised as the assessment and feedback are given.

## 5.15 Studio workshops/peer assessment

In a student-centred environment where the teacher has a facilitative role, student assessment of his/her own performance will be valued. In addition, this researcher would like to suggest that it is advisable for the teacher to hold studio workshops, where peer assessment is encouraged.

One of the most beneficial effects of a studio workshop or clinic, where students perform for each other and discuss, comment, and make suggestions, is problem solving and the development of critical thinking in a peer group situation. The work conducted in the one-on-one situation between teacher and student is reinforced,

observed by the others, and gives all of them the opportunity to evaluate and criticize their peers constructively.

Developing their assessment skills in this way is valuable to all students, since it will provide them with the ability to be more perceptive, aware and objective in practice sessions. Consequently time management should improve as well.

In addition, such a workshop can broaden their knowledge of repertoire, develop listening skills, and present to them technical problems, as well as interpretative and stylistic issues which they might or might not yet have encountered. Learning from others, especially their peers, in this way can assist them to save time in practice sessions and to make these more effective. As the workshops progress, so too should the students. They would gradually be able to apply the learned concepts to their own work. Furthermore, this could lead to independent thinking, and more proactive participation in their learning process.

If these workshops are conducted effectively, and in a positive manner, they can be invaluable for students in the development of their own assessment of themselves. Furthermore, participation as an assessor and as a performer, can, in this researcher's opinion, help the student to build a sense of self.

### **5.16 The value and importance of efficient practicing/practice sessions – the road to independence**

Jørgensen (2000:72-73) raises the question whether university students are sufficiently willing to take responsibility for their practising planning and process. This appears to be dependent on whether:

- they have been taught how to practise efficiently before embarking on their tertiary education;
- what they do in practice sessions has any relation to basic learning strategies.

Jørgensen also draws attention to the valuable question of how students evaluate their practicing and the methods they employ during practice sessions. He points out that although there are obvious variables in the expectations of their aims, attitudes and

approaches to practicing, some of these differences could result from a lack of knowledge in the structuring of the practice process. He emphasises the fact that as some traditional teachers may be too dominating in the lessons, there might not be enough attention given to the practice routine. The lack of teacher input may restrict students' development of independence and of taking responsibility for their own learning process. Jørgensen (2000:74) makes the highly significant comment that the learning process takes place mostly in the practice sessions. He suggests that lecturers divide their time with each student between teaching and observing how they practise. In so doing an opportunity is provided for constructive feedback, and the development of personal commitment and responsibility for efficient practicing.

Kennell (2002:249) reinforces this argument. He believes that although the student and the teacher meet weekly or bi-weekly for lessons, and interact on a musical and inter-personal level, the student's progress is facilitated by the constructive and valuable work of the student in the intermittent practice sessions. McPherson & Zimmerman (2002:333) are of the opinion that practicing teaches mental strategies and self-instruction, and also contributes to independence.

In this writer's experience, it appears that the average student does not grasp the true value of practicing and of time management. Teachers need to instil this concept into students in order for attitudinal changes to occur. Perhaps this would be a valuable topic for discussion and/or demonstration at studio workshops (cf. chapter 5.15).

## **5.17 Effective teaching**

Rosenshine et al. (2002:299) remark that there has been much research on effective teaching in the past 40 years. Also called 'systematic instruction', they identify three characteristics of this, namely:

- Material presented step by step;
- Being aware of student understanding;
- Active participation of student.

Rosenshine et al. (2002:311) conclude that effective teaching occurs in an explicit and systematic manner, and that appropriate instructional support is necessary for students.

Young et al. (2003:142) cite other researchers who have examined effective teaching, although, according to them, these have done so from points of view other than the point of departure taken by MANA (cf. chapter 5.3.2). Young et al. (2003:142) point out that Fox & Beamish<sup>37</sup> and Cruickshank have focused on personality traits and qualities as factors in effective teaching. Cruickshank (1990:63) has examined how research on effective educational practices can be of value to teachers when evaluating their own teaching systems.

Hallam (1998:229) is of the opinion that there is a growing recognition in education as a whole and that teacher effectiveness can only be understood in relation to particular learning goals. There is no consensus regarding what constitutes effective teaching, and therefore, it is impossible, in her opinion, to define an ideal model for this. This is especially true in one-on-one teaching, as what is effective for one student will not necessarily be effective for another. Hallam (1998:231) suggests that effectiveness will depend on the aims, the student, the teacher and the content of lessons.

According to Teachout (2001:179) there is a relationship between a teacher's personality and teaching effectiveness. He maintains that the teacher's personality is considered by many to have a pivotal effect on achievement.

Madsen (2003:38-41) refers to a variety of research conducted at tertiary level in the United States, assessing effectiveness of lecturers and the multidimensional facets of effective teaching. In summing up her references, the researcher considered contributory factors, such as:

- Teacher characteristics and behaviour;
- Teacher efficiency;
- The teacher-student relationship;
- Teacher knowledge and presentation.

It is valuable to understand the learning style of each student, which will be as unique as each individual taught. If teachers have a holistic concept of each student, appreciate each one's needs, and the manner in which each learns and interprets the

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37. Fox, D. & Beamish, S.R. (1989). A survey of teaching competencies for high school general music. *Update*, 8, 33-36.

material, the learning process would be facilitated. This would contribute to better and more effective teaching.

The writer of this thesis would like to stress that students should also set realistic goals for themselves. The implication of failure to reach unrealistic goals could have a devastating psychological impact on students. Teacher guidance is essential.

#### 5.17.1 **Setting goals**

When setting goals with students, both short- and long-term goals have to be considered. Students need to be made aware of the required or potential outcomes of the lessons, as this will give structure and a sense of direction to the learning process.

Tait (1992:525) points out that teachers should have high expectations for students. However, these need to be realistic. At times, especially in the early stages of their relationship, it is not always possible to assess what realistic goals might be for each student, until the teacher develops a better knowledge of each student, his/her capacity to work, his/her drive, and musical ability.

#### 5.17.2 **Praxis**

Elliott (1995:69) defines praxis as ‘action committed to achieving goals ... in relation to standards, traditions, images, and purposes ... viewed as ideals that are themselves open to renewal, reformulation, and improvement. In *praxis* (and in knowledgeable music making ...), the feedback that arises from one’s reflections is used to improve one’s expertise and to refine (or redefine) the goals that guide one’s making and doing.’

In Bowman's view (2002:69), praxis implies experiential resourcefulness that individuals employ to enable them to manage social issues in life. He believes that praxis is rooted in and guided by phronesis<sup>38</sup>. Bowman (2002:70) writes that the praxis involves human interaction, which is characteristically unpredictable, complex, and where change occurs. Furthermore, according to him it is an experiential, personal knowledge, which evolves from a sense of self.

In other words, presenting oneself authentically to students in lessons, with a genuine approach to the interaction, and allowing for unexpected spontaneous occurrences, the teacher will work from his/her own 'frame of reference', the term used by Rogers (cf. chapter 2.4). In the unpredictability of their encounter, both teacher and student will undergo change, as they interact in this setting. As communication between two or more people is considered to be a social setting (cf. chapter 4.3.1), where there is transparency, and an openness and willingness to learn from each other, it is likely that there will be change and growth on both sides.

### 5.17.3 Pacing

Recent studies, according to Kennell (2002:248), have highlighted the importance of pacing in studio teaching. Siebenaler (1997:7) is of the opinion that a faster pace of teaching is beneficial in maintaining student attention. L'Hommidieu (1992:343) believes that teacher effectiveness could be attributed to factors such as student selection and intuitive effective management of the quality of instruction variables.

When interviewed (Mach 2003:11), the American pianist, André Watts, remarks that effective teaching meant that the student is taught to be independent of the teacher, and that there ought to be a unique approach for each student, thereby recognising each one's individuality.

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38. Phronesis is defined by Bowman (2002:70-71) as 'an *ethic* concerned with the *right action* in the variable and unpredictable realm of human interactions'. He states that 'phronesis enables one to discern what is significant and how to act rightly in diverse and fluid situations, fields of action for whose demands one can never fully be prepared ... Phronesis is thus borne of the habits, needs, purposes, and actions of each of us individually, and the kind of guidance it affords is, although grounded in human bodies that are alike in many ways, deeply personal because of the uniqueness of each individual's experience.' Bowman (2002:72) maintains that phronesis should be a continuing viewpoint in education. This would imply that the teacher is flexible, discerning, and is accepting of uniqueness in a situation and in an individual.

If one of the aims of piano teachers is to assist students in striving to reach his/her full potential, then teacher effectiveness is crucial. This implies that the teacher needs to be articulate, communicate well, and exude confidence in his/her teaching, with the necessary humility, and be willing to regard learning as a never-ending process. The teacher should provide constructive assessment and feedback to each student. He/she should make clear the expectations of work and the behavioural parameters, and set high standards and realistic goals for, and in consultation with each student. The effective teacher will also ensure that each student is treated as an individual, and that independence is fostered. Moreover the student should be given guidelines for time management and practicing, and should be encouraged to partake in performances, master classes, concerts and workshops, according to their level of expertise.

## **5.18 SUMMARY**

Student-centred teaching, in this researcher's opinion, offers an approach to the instrumental teacher at the tertiary level that focuses on the empowerment of students to be fully participatory in the learning process. Furthermore, the humanistic principles followed in such an approach, such as respecting the dignity and worth of every individual, no matter what his/her status may be, will encourage a psychological climate that is nurturing and conducive to optimal learning and development of students. Regarding a student from a holistic point of view as a unique individual, and validating him/her will promote a sense of self and encourage problem solving and independence of thinking, all of which will provide each student with the self-confidence to be independent of the teacher.

# CHAPTER 6

## CONCLUSION

*‘What can a teacher do?  
At best open a door,  
but the student has to pass through it.’*

Artur Schnabel (1961:30)

This inter-disciplinary theoretical study has been based on literature and on the researcher’s own ideas and teaching experience. It needs to be reiterated that it can be helpful to teachers to have some knowledge of aspects of psychology, pertinent to instrumental teaching. While this could apply to all levels of teaching, this thesis has focused on the tertiary level.

Certain relevant psychological tenets have been investigated, which pertain specifically to university students who study an instrument. These include the developmental stage of these students, the humanistic philosophy, and more specifically, Roger’s views on a person-centred approach and on education. Therefore, focus has been placed on the student-centred approach, and on the importance of the interpersonal relationship of teacher and student.

While this researcher is not particularly partial to the traditional style of teaching because of the authoritarian stance of the teacher and resultant student dehumanisation, other approaches, such as the master-apprenticeship approach, are still important and valuable, and are acknowledged as having stood the test of time.

This thesis has chiefly explored student-centred teaching, with the teacher in a facilitative role. The purpose of this was to establish whether this can provide an alternative approach or be complementary to other approaches that have stood the test of time.



In this writer's opinion the choice of teaching style will depend upon:

- The conviction and belief that teachers have in a particular style, and how this corresponds with their philosophy;
- Each student, how they respond, and what will ultimately be the most beneficial to each one.

## **6.1 Positive results of a student-centred approach**

Ideally this approach should provide a psychological climate where collaborative learning takes place. In such a setting students are able to be their authentic selves, there is positive growth and development, as well as mutual respect and trust, and open communication,

The common goals of such an approach are the unleashing and maximizing of student potential, the steering of students towards independence, the striving for excellence and high standards, while maintaining a balance between freedom and discipline.

This is not to say that other approaches do not have the same goals. What this thesis has attempted to point to is that humanistic principles, an understanding of the developmental stage of university students, a student-centred focus, with the teacher as facilitator, can provide a psychological environment conducive to growth, where students are encouraged to be full participants in their own learning process.

## **6.2 Limitations of a student-centred approach**

The researcher foresees that there could be limitations with student-centred teaching which may be addressed by further empirical study.

Rogers himself (1983:132) was concerned that this outlook may be too idealistic. This researcher is left with that question as well.

There are further questions that need consideration. They are:

- Does this approach prepare students for the reality of the music profession and for life?
- Could this environment be manipulated by students or by teachers for their own ends, and therefore defeat its purpose?

- What is understood as ‘guided participation of the student? (cf. chapter 5.13).
- Could cynics interpret student empowerment as implying the disempowerment of the facilitator? The ethos of student-centred teaching could lend itself to misinterpretation as far as the role of the facilitator is concerned.
- Does this approach have the potential to lower standards because there might be a misconception of the balance between freedom and discipline?
- Will students be as motivated as they would be with other approaches?
- Does it teach students to persevere if they are not comfortable in a situation?
- Does it build character?
- Would teachers and researchers be too sceptical of this approach to attempt to test whether it could be successful?

These and other possible limitations need to be addressed in further studies.

It is obvious that this thesis does not provide conclusive evidence about the practical validity of student-centred teaching at the tertiary level. While this researcher still maintains that it would be helpful for teachers to have a knowledge of some psychological skills in order to deal with sensitive issues that occur in lessons, much more detailed research is required.

### **6.3 Recommendations for further research**

This writer urges that an empirical study is undertaken to establish the strengths and limitations of the student-centred approach. For example, this could be conducted on students at primary and secondary levels and on university students, the latter using a cross section of students who are majoring in performing or education, or other specializations.

The questions about the limitations of the study, as already suggested (cf. chapter 6.2), as well as additional questions about other aspects, should be addressed and investigated. Such an empirical study would need to examine whether student-centred

teaching can be applied independently or complementarily to other approaches, and whether there is value in this approach for every individual. It is the view of this researcher that this could be ascertained in long-term empirical research. While the ethos of student-centred teaching remains a healthy one, clearly it is essential to proceed with such a study in order to establish whether this approach is even viable and effective, and whether it has practical application to instrumental teaching at the tertiary level.

The permutations and variables in human interaction are many. Therefore it would be interesting and valuable to consider the independent investigations of Transactional Analysis (cf. \*footnote<sup>21</sup>), the Myers-Briggs Type Indicator (cf. \*footnote<sup>23</sup>), and Flanders Interaction Analysis (cf. \*footnote<sup>22</sup>) in empirical studies with reference to instrumental teaching at the tertiary level. These would specifically focus on the teacher/student relationship in instrumental lessons at any or all of student age groups.

In addition, it would be interesting to pursue further Rogers' idea on whole-person learning (cf. chapter 3.6.2.5.4) through further empirical study.

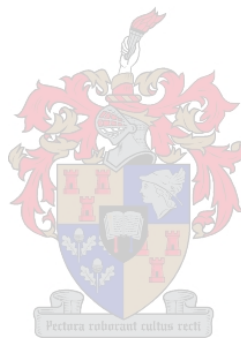
Whether it is ultimately proven that a student-centred approach is feasible or not, the researcher would like to stress that the basic principles of the humanists should be considered when interacting one-on-one. To respect an individual's humanity and dignity is a given, no matter how a dyadic setting is structured. Each individual has a right to be respected and affirmed, whether he/she has the same outlook as the significant other or not. Prejudgements, stereotyping, and condemnation of others who are different, or think differently, are not part of the humanistic ethos. This does not imply that teachers and students will not disagree or engage in conflict at some time or other. Rather it suggests that it is the way in which such incidences are managed. Honesty and open communication, as well as mutual trust and respect and empathy are the key elements of the humanistic view, and are essential for the resolution of psychological issues.

While this thesis is not conclusive, it has been personally enriching to undertake this study. It has encouraged the writer to be more observant in lessons with regard to the skills used in the interpersonal relationship, and to ensure that, with the recognition of

each student as a unique individual, there is a heightened awareness of the needs of every instrumental student in the studio.

Finally, Rogers' (1951:334) profound words echo the philosophy of this thesis. They are:

*‘The most effective leader is one who can create the conditions  
by which he will actually lose the leadership.’*



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